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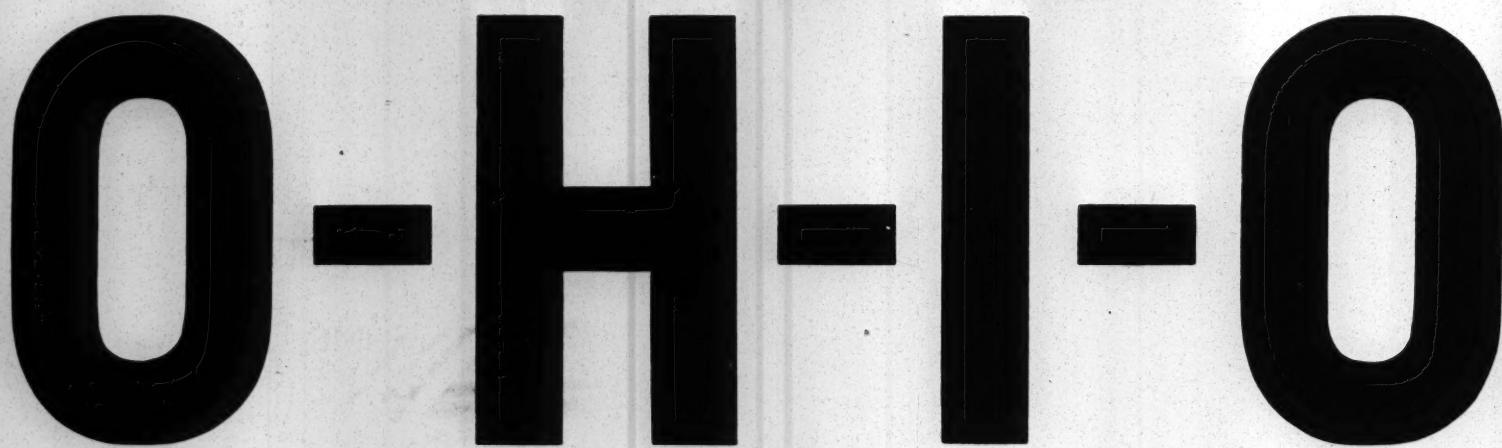
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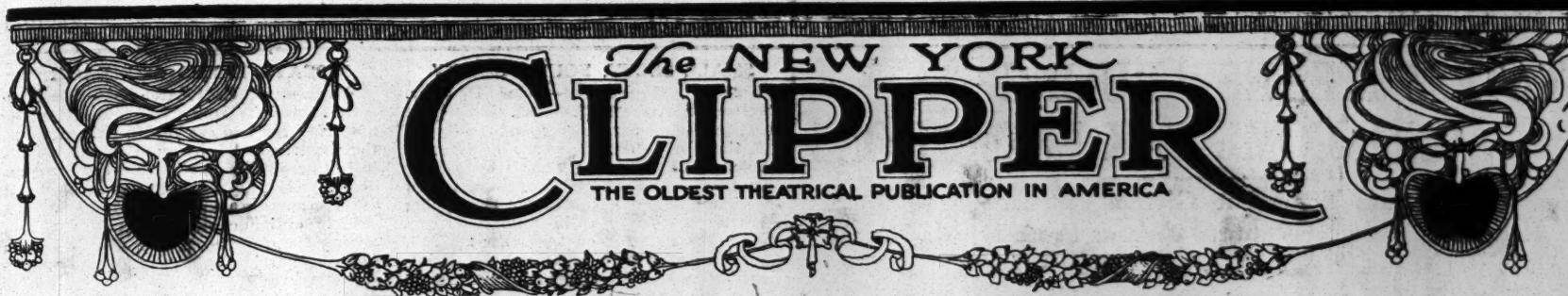
SIG BOSLEY, Prof. Mgr.

NEW YORK

WALTER DONOVAN

JOE BENNETT, Prof. Mgr.

CHICAGO



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NO ROAD SHOWS NEXT SEASON SAYS TOURING MANAGERS' ASSN.

Gus Hill, President of the Organization, Says "Equity Shop" Is the Last Straw—No Shows Booked for Coming Season
—Unions Also Are Blamed

As a result of the recently inaugurated "Equity Shop," by the Actors' Equity Association, there will be few, if any road shows sent out next season, according to a statement made last week by Gus Hill, president of the Touring Managers Association, who stated that there were so far, no bookings made for next season.

This statement by Mr. Hill probably accounts for the pigeon-holing of the letter sent out recently by the Actors' Equity, suggesting that a meeting for the consideration of a working arrangement between the organizations be arranged, and explains why the letter has not been and probably will not be answered, for according to the T. M. A. there is no need for answering the Equity letter. Mr. Hill went on to say "I am ready to quit now, but conditions are so bad, that when I tried to rent my shows, I couldn't get anyone to take them. And yet, under ordinary conditions, these shows are big money makers. But everything is breaking, labor is coming down, and the theatrical business must have its salary lists made commensurate with conditions in order to thrive,

otherwise, there will be no theatrical business as far as the touring companies are concerned."

Mr. Hill was of the opinion that the unusually high price of labor and expense attached to moving a show, were primarily responsible for the existing conditions. Hill denounced the "dictation" of the theatrical unions, such as stage hands, etc., who demanded the employment of large forces of men, who specialized in certain forms of mechanical work and refused to permit a man to handle anything but his own line. This he said had added a huge expense to the already large list of the managers. Railroad and hauling conditions were against them too, he said, being exorbitant, and to the small manager impossible. Hill pointed out that the unusual state of affairs had resulted in the early closing of a large number of shows. He further explained that to send out a show next season would mean ruin from the start, with conditions against them, and most of the road managers with their houses booked into pictures. The "Equity Shop," he said was the last straw.

RADIO AMATEURS STEAL TUNES

SAN FRANCISCO, March 28.—The wireless telephone concerts which are caught every evening by some six or seven hundred amateur wireless experts in this city and around the bay, has caused a sensation at the Musicians' Union headquarters. Demands for the musicians to play at dances and parties has dropped off to an amazing degree, and the wireless workers are said to be responsible. The musicians claim that the amateurs in "sneaking" the music sent from the California theatre apparatus to ships are depriving them of a livelihood. The wireless operators are furnishing the dance music to parties also, it is claimed, and the radio music is doing away with the necessity for the orchestras or musicians to play at the many affairs held nightly in and around the city. Half the city is dancing to the strains of a single orchestra, the musicians declare.

"MOUNTAIN CLIMBER" TO BE SEEN

"The Mountain Climber," an English musical comedy success will be presented in this country early this coming season by A. L. Erlanger, in association with Florence Zeigfeld, Jr., and Charles Dillingham. Billy B. Van will be featured in the piece. James Corbett, now in vaudeville with Van, will also be seen in the production. Renold Wolf is making the American adaptation.

6 YEAR OLD PAYS INCOME TAX

SAN FRANCISCO, March 28.—The youngest income taxpayer is Jackie Coogan, the six year old moving picture star. It is stated his salary is \$1,000 per week, and with practically \$52,000 per year and no dependents, he must pay tax on his whole salary, with an extra levy on earnings above \$5,000.

WINTER GARDEN GIRL SUES

NEW HAVEN, March 28.—Muriel Seeley, who played in this city Christmas week with the Winter Garden piece "The Passing Show of 1920," has started suit for damages of \$25,000 as the result of injuries she alleges she sustained from an automobile accident on Christmas morning. Her mother has also instituted suit for \$5,000 damages, on account of the loss of her daughter's services. The suits are against William F. Porter, of Woodbridge, and John P. Kelley, of New Haven.

NEW EQUITY CONTRACTS READY

Members of the Actors' Equity Association were informed by their organization last week that all contracts for next season with New York "Independent" Managers (outside of the P. M. A.), "Touring" Managers, and "Stock" and Chicago Managers, must be made out on the new forms. At the headquarters of the association it was said that the new forms would be made in accordance with the Equity Shop measure which the organization recently passed.

BIG BUILDING FOR PALACE CORNER

Wolpin's Restaurant, adjoining the Palace Theatre, and known to all vaudeville actors, will end its career early next year. The four-story building at the corner of Broadway and Forty-seventh street, which houses in addition to the restaurant, a number of vaudeville agents' and managers' offices, has been sold, and in its place will be erected a ten-story office structure.

HUGH MAC INTOSH ARRIVES

SAN FRANCISCO, March 26.—Mr. Hugh MacIntosh, accompanied by his wife has arrived here from the Antipodes.

PAYMASTER IS \$22,000 SHORT

BOSTON, March 28.—Margaret Lyons is the chorus girl of the "Apple Blossoms" show, who was favored with the attentions of Joseph J. Lynam, paymaster of the U. S. S. *Chester*, missing from the ship with his accounts showing a shortage of \$22,000, it was said today. According to navy officials here, Lynam made a great splash on Boston's "Gay White Way" during the stay of the show in Boston.

The chorus girl is believed to have been unaware of any irregularities in Lynam's accounts, and of the fact that he had a wife in Newport, Rhode Island.

It became known today that two checks drawn by the missing paymaster on the Commercial Trust Company of Philadelphia and circulated in Boston were worthless.

During Miss Lyons' stay in Boston she and Lynam attended church together almost every Sunday. The actress was chaperoned by a couple from the "Apple Blossoms" company on visits to the paymaster's ship.

Lynam seemed to have been very much attached to Miss Lyons, as he is said to have taken her to Providence in an automobile when the show closed in Boston, because she was not feeling well at the time.

Lynam visited his wife at Newport a month ago, and told her he had been ordered to Washington. Since that time, she stated, she had heard nothing from him. The Lynams have two children. Mrs. Lynams is now under the doctor's care.

EDMONIA IRVINE DIVORCED

WASHINGTON, D. C., March 27.—Edmonia Irvine, a show girl now in California, allowed her husband, William J. Irvine, formerly electrician for Maud Adams in "Peter Pan," to obtain a divorce by default on statutory grounds in the Circuit Court of Lexington, Va., this week. She declared that she did not care to offer any evidence in behalf of herself. Irvine is now in Canada with a tabloid show, his testimony having been submitted by Raymond Neudecker, attorney, in the form of a deposition.

BOY VIOLINIST A SUICIDE

CHICAGO, Ill., March 28.—Franz Karl, 17, a young violinist who recently came here from Europe to play in vaudeville in this country, ended his life by shooting himself through the head last Friday. The boy played a selection on the violin, and after completing the number drew a revolver and shot himself. His relatives were unable to offer any explanation as to the boy's action.

THEATRE IS HOUSING A CHURCH

The Morosco Theatre on 45th street has been made the permanent home of the Ninth Church of Christ, Scientist. The church will hold its regular services on Sundays at 11 and 8, and will hold a mid-week meeting and demonstration on Wednesdays at 12. This is the first time that a theatre has been made the permanent home of a church.

"HITCHY-KOO" IS MOVING

CHICAGO, Ill., March 28.—"Hitchy-Koo," which was to have played two weeks more in this city, will close next Saturday night and move on. The company has been here only two weeks. No explanation is given as to the sudden withdrawal of the production.

"NIGHT CAP" SCORES BIG HIT

BALTIMORE, March 28.—The most promising mystery-farce seen in several seasons made its premiere here tonight at the New Lyceum, where "The Night Cap," by Guy Bolton and Max Marcin, drew a packed house and kept it. The show is still some distance from its completed form; in fact, the last hours before the curtain rose on the first act were largely devoted to revisions, rehearsals, re-revisions and re-rehearsals. As a result, minor episodes without much relation to the present play still linger as interesting vestiges of an earlier version, but probably will be eliminated before the second performance tomorrow evening.

Mr. Marcin and Mr. Bolton are old hands at comedy, with no small experience at devising mystery. In "The Night Cap" they have sustained their reputations, and another week or two of revision will put the performance in good shape for New York, although it is understood that it is not scheduled for that mecca of theatrical pilgrimage until next Fall.

If you remember "Seven Keys to Baldpate" you have a fair idea of the general classification within which the new farce falls. There is the effort to provide an initial mystery, that is as much as the average melodrama requires, dispose of that one temporarily by providing two or three others, revive them all in reverse order a little later, dispose of them swiftly at the close, and throughout this complicated juggling provide enough farce to keep the audience laughing as well as excited. The play is on the way to doing that; by what method you'll have to see for yourself. No one would have undertaken a few years ago to inform you about "Seven Keys," except by buying you a ticket to it.

One important thing about presenting brisk farce is to select a competent company; this, too, has been done. Violet Heming in the leading woman's role rouses something of a wish that the play afforded more opportunity to this very pleasing actress. The bulk of the action falls on Jerome Patrick, and on the two admirable farceurs, Jack Raffael and John Daly Murphy. Neither of these two is an active participant in the action itself, yet they are perhaps the chief essentials to its speed and accuracy and general effectiveness. Elizabeth Risdon, in the remaining woman's role, and Charles Burnell as the officious rural coroner are rather striking members of an excellent supporting cast.

"The Night Cap" needs some obvious brushing up which is quite easy. One or two general situations will have to be changed, and this may take more time, but certainly they will be made. Even in its first night shape the farce is the best thing of its sort seen in Baltimore in a long time.

"GERTIE" GOING TO CHICAGO

"Gertie's Garter," the farce by Wilson Collison and Avery Hopwood, now playing at the Plymouth Theatre in Boston, will open for a summer run in Chicago at the Woods Theatre on April 11.

"PEG" SHOW FOR CHARITY

Laurette Taylor will give a special performance of "Peg o' My Heart" at the Cort Theatre on Sunday afternoon, April 10, for the Basilica Fund of the Fathers of the Blessed Sacrament, an order which is striving to erect the first Basilica in America.

STATE MAKES NEW RULING ON INCOME TAX EXEMPTIONS

**Comptroller Issues Statement Giving Instructions to Actors
Regarding Filing of Returns—Warns Professionals That
Expense Items Must Be Closely Watched**

ALBANY, March 28.—In order to check the listing of personal expenses as "business expenses" by members of the amusement profession in the making out of the 1920 State Income tax returns, State Comptroller James A. Wendell has issued a new ruling which clearly defines exactly what items may be deducted as business expenditures.

The recent examination of the 1919 returns brought to light the fact that actors and actresses, especially those of the motion picture division, entered as professional expenses amounts reaching, in at least two cases, \$75,000 and \$100,000. This state of affairs was brought about by the previous ruling, made shortly after the enactment of the income tax law, that "an actor would be entitled to deduct from the gross income the amounts expended for costumes and other items of wardrobe used for professional purposes." This ruling was stretched by the actors and actresses to cover a multitude of other expenses, such as afternoon gowns, frocks, sport clothes, elaborate evening gowns of expensive materials, and other stage and screen costumes, costly automobiles, shoes, flowers, furs, millinery, hair dressing, tips, gifts, even press agents, advertising and entertainments. One actress entered an enormous charge for corsets.

"It is apparent," said an official of Income Tax department, "that some professional people are not clear as to what constitutes allowable deductions.

"Where costumes are purchased by actors and actresses which can be used for more

than one year, as in the case of operatic singers who play standard roles from time to time, or in any case where costumes are used exclusively in professional work, the deduction is limited to a depreciation allowance only and not the original cost. The use of the word 'costumes' in the ruling applies to those that are used in business exclusively. No deductions are allowed for modern clothes and costumes which can be used outside of stage or studio. Period costumes, such as those depicting the apparel of Revolutionary days, may be charged up as business expenses.

"Expenses for the use of motor cars in going to and from the studio or theatre are not deductible. Expenditures for advance publicity, personal representatives, press agents, posters, photographs, and other forms of publicity are allowable business expenditures if reasonable and necessary.

"A reasonable sum may be deducted for entertaining actual expenditures for powder and paint, wigs and stage necessities. Also for commissions for plays. No deductions are permitted for travel by private railroad cars, physicians, specialists, gifts and tips, shoes, stockings, manicuring, chiropody or hair dressing.

"These details are given so that professional people should not make the same mistakes as those made in the 1919 returns, as under the law such expenses cannot be allowed. Including them as business expenses will lead to future inconvenience and annoyance for taxpayers of the theatrical profession when the returns are audited."

SMALL SECTY. FOUND GUILTY

TORONTO, March 28.—John Doughty, secretary of Ambrose J. Small, the missing theatrical manager, was found guilty of the theft of \$105,000 worth of Victory bonds, the property of Small, by a jury here last week. The trial of Doughty on the charge of conspiring in the kidnapping of Small is to come up in May.

Small disappeared on December 2, 1919, after he had deposited a check for a million dollars which he had received for the sale of the Grand Opera House here to the Trans-Canada Theatres, Ltd. Doughty, who had been Small's secretary for many years, disappeared on December 29, 1919, and some time later it was found that the Victory bonds were missing from Small's safety deposit vault, to which Doughty had a key. Doughty was found last November, and confessed that the bonds were in his sister's home in Toronto, where they were later found.

Doughty denies any knowledge of Small's whereabouts.

BRENDEL GETS DISCHARGE

El Brendel, who recently went into bankruptcy last week in the United States District Court by Judge Julius Mayer. At the time he filed the petition in bankruptcy one of his creditors, John J. Pierre, the booking agent, garnishees his salary while he was playing with "Cinderella on Broadway." The money, about \$500, that the Shuberts held out on account of this garnishee is to be returned to him. Brendel now is playing with the "Whirl of the Town."

ILLUSION SHOW FOR CHICAGO

CHICAGO, Ill., March 28.—The Thurston Amusement Company, in which Thurston the magician, now appearing here, is interested, will build a "Palace of Illusions" on Madison street, between Clark and Dearborn streets. There will be an arcade leading to the house of illusions, where the longing of the public for the weird and unusual will be satisfied.

CHAS. SELLON BANKRUPT

Charles A. Sellon, an actor, living at 132 West Forty-fifth street, filed a petition in bankruptcy last week through his attorneys, O'Brien, Malevinsky & Driscoll. He placed his liabilities at \$2,631, all unsecured claims, and his assets at \$60, consisting of real estate at Tacoma, Washington.

Sellon, in partnership with another actor named Mortimer Infeld, owned a show called "The Cat and the Fiddle," which played on the road in 1915. Two performers who played in the show, Jeanne Hart and George Wakefield, obtained judgments on I. O. U.'s for unpaid salaries signed by Infeld, in the Third District Municipal Court. One judgment was for \$138, and the other for \$280. As the present whereabouts of Infeld are unknown, Sellon was held liable, as a partner, for the I. O. U.'s.

THEATRE MANAGER DIVORCED

SAN FRANCISCO, March 28.—A final decree of divorce was granted by Superior Judge George H. Cabaniss, March 22, to Mrs. Irma G. Smeltzer from William G. Smeltzer. The interlocutory decree was granted some time ago after Smeltzer, then manager of the Savoy Theatre, sued Rev. John F. Poucher, pastor of the Central Methodist Episcopal Church, for damages, charging that Poucher had alienated the affections of Mrs. Smeltzer. A jury in Judge Flood's court gave a verdict for Poucher.

COLORED SHOW COMING IN

"Shuffle Along," the all colored show being presented by Al Mayer, which opened at the Grand Theatre in Trenton last Thursday night will, according to report, be brought into New York for a summer run at one of the Broadway houses. The piece which was originally called "The Mayor of Jimtown," is already booked to appear in Washington, Philadelphia and Baltimore.



JOHNNY KANE

says: "This is not an advertisement, as I have a wonderful job with B. F. Kahn at his Union Square Theatre. I just want to say 'Hello' to my friends and will be glad to hear from them at any time."

SEATS TAXED 25C. EACH

WATERBURY, Ct., March 28.—The widespread publicity which has been given the numerous tax and censorship bills aimed at the theatres and introduced in the various legislatures throughout the country has made itself felt here and the local Board of Aldermen at a recent meeting enacted a theatre ordinance which places a tax of twenty-five cents on every seat in a motion picture house. Proprietors of motion picture theatres here declare that the tax is beyond all reason, and that if continued will ruin the business. A test case has been made by John Sirica, who has refused to pay the tax on the Star and Lyric Theatres, and has taken his case to court. William E. Thoms represents him, and is making an effort to prove that the ordinance is unconstitutional, on the grounds that the Aldermen, by passing such a regulation, violate the character under which the city operates, and that the constitution of the state is violated. Thoms contends that the state laws provide adequately for the regulation and licensing of theatres, and the Aldermen, in enforcing the regulation were not attempting to "govern and regulate a lawful business," but were seeking merely to raise funds to cover a deficit in the expenses of running the city government. He bases his claims of unconstitutionality on the following passage from the state constitution:

"Nothing contained herein shall authorize said Board of Aldermen to enact any ordinance upon any matter which is or shall hereafter be regulated by any public statute, or the power to regulate which has been, or shall be conferred upon the city, it will be by any public statute."

CAMERA MAN SUED

Harold J. Young, motion picture camera man, must pay his wife, Lilly, of 1043 Boston Road, \$50 a week alimony and \$150 counsel fees pending trial of her suit for separation, according to the order handed down by Justice Martin in the Supreme Court last week. Mrs. Young states in support of her claims for alimony that her husband earns \$200 per week as camera man for the Perry Pictures Corporation, 101 W. 45th street.

Mrs. Young married her husband in April, 1914, and according to her complaint, lived happily with him until he left for England last April under contract with the Famous Players-Lasky Corporation. Shortly before his return to New York in January, she states, she received a letter from him saying that he was tired of her and suggesting that she get a divorce.

When he came back, she alleges, he introduced her to a Miss Law, stating that he had discovered that Miss Law was his "true love." Mrs. Young alleges that her husband told her that he had sent for this young woman to join him in London, and that she had returned with him.

The couple have no children.

PEGGY LEE MARRIED

Peggy Lee, sister of Lila Lee, the motion picture actress, was married on Saturday to Leonard P. Tufford, a son of a millionaire rubber manufacturer of Elyria, O.

The wedding took place at Hollywood, Cal., Lila Lee was bridesmaid and Harold Crouch was best man. "Mother" Appel, as she is known, wife of the manager of Turner Hall of Clarke Street, Chicago, is the mother of the girls and is famed for her cooking. Lately she has been with the girls and cooked the wedding feast.

BLUE LAW BILL KILLED

HARTFORD, Conn., March 28.—The Senate judiciary committee reported unanimously against the bill introduced by Senator Brown providing for the repeal of the law which permits local option governing the exhibition of motion pictures on Sunday. This follows the example set by Tennessee and other States in combatting the efforts of blue law advocates to ban Sunday openings.

FLEISCHMAN WITH SPIEGEL

M. L. Fleischman has been engaged by Max Spiegel to take active charge and general management and booking of theatres under the control of Spiegel.

CHICAGO THEATRES HIT BY WORST BUSINESS SLUMP IN YEARS

High Class Houses Cutting Prices in Futile Attempt to Get Good Sized Audiences Again—Vaudeville and Picture Theatres Are the Least Affected

CHICAGO, Ill., Feb. 28.—Business in Chicago during the last few weeks has taken a great drop. Plays that were formerly capacity plays are now doing only fairly well. For example, "The Bat," at the Princess; "East Is West," at the Garrick, and "Irene," at the Studebaker, the three outstanding hits here and in New York, have, for the last three weeks, been playing to only 75 per cent houses, whereas they formerly played to more than capacity. "Aphrodite," on its second engagement here has been playing to 50 per cent houses, which means it has been drawing into the box office only \$20,000 a week. The "Follies" which did well with the exception of the last four weeks, aggregated only \$300,000 on its entire run, at a high scale. "The Nightboat" plays to 75 per cent houses, while "Shavings" is about half filled nightly.

Prices of admission to the theatres here are being steadily reduced because of the inability of the public to pay the prices formerly demanded. Unemployment, half wages, income tax, and the general busi-

ness depression are responsible for the prevailing conditions. Frank Tinney, in "Tickle Me," when he opens here, next week, at the Illinois, will open at a \$2.50 top. He got \$4 in New York. "Mary," at the Colonial next week, will also play to a \$2.50 top. Within the next four weeks, the managers have announced, the prices of all the admissions to theatres here will range no higher than \$2.50.

Vaudeville houses and picture theatres are benefiting by the depression in the other houses, because they offer good entertainment at economical prices. "Way Down East," which has been playing at the Woods for ten weeks averaged between \$10,000 and \$16,000 weekly. The depression in business was accentuated by the Lenten season, but even the ending of Lent gives little promise of bettering conditions. Local managers, when approached and asked the reason for the depression, ascribed it to the high cost of production, and the general unemployment, which had made the spending public stringent, and lessened their profits to the negligible degree.

GIRLS UP ON ROBBERY CHARGE

SAN FRANCISCO, March 28.—Ruthie Norton, former chorus girl with the Will King Musical Comedy Company, was arrested together with Lawrence Seagoe, his wife, Myrtle Seagoe, also a former chorus girl, Julius Galliher, Dewey Belle and F. A. Reid. It is charged that they were members of an organized gang of robbers who have terrorized Los Angeles and vicinity for the past three months. The four men, it is said, have made confessions, admitting they staged more than twenty robberies. Ruthie Norton is accused of being an accessory after the fact. She knew of Reid's career as a bandit, she admitted, and claimed to be his sweetheart, and were to be married within the next few months. The Seagoes were married in Santa Ana in March, 1919, after he was discharged from the army in San Francisco. Before her marriage she was a chorus girl in the Will King Co.

EASTMAN TO BUILD BIG THEATER

SYRACUSE, March 28.—George Eastman, wealthy head of the Eastman Kodak Company, of Rochester, will build a 3,000 seat motion picture theatre here, it is reported. Mr. Eastman is already heavily interested in theatrical enterprises in Rochester.

Negotiations for the site at S. Warren and E. Onondago Streets are already under way, it is reported.

Charles Goulding, manager of the Cayuga Theatre at Auburn, and Myron Bloom, manager of the Quirk Theatre at Fulton, are understood to be connected with the new enterprise.

"CORNED" IN LAST WEEKS

"Cornered," the play in which Madge Kennedy is making her reappearance upon the stage, at the Astor, entered into its last two weeks on Monday. After concluding at the Astor, the piece will play six weeks on the "subway" circuit, then close. Miss Kennedy will go to Europe for a rest. On Labor Day the show re-opens for a tour of the larger cities, with the cast intact.

"EILEEN" OPENS ITS TOUR

CLEVELAND, Ohio, March 28.—"Eileen," a light opera, by Victor Herbert, in which Vincent Sullivan plays the leading role, opened at the Masonic Hall here today, with Dayton, Toledo, Cincinnati, Kansas City, St. Louis, Detroit and Milwaukee to follow, in the order named. After Milwaukee, the show goes to the Auditorium, Chicago, for a run.

O'BRIEN HELD FOR GRAND JURY

J. Arthur O'Brien, who was charged with criminal libel by Leo Stark, was held for the grand jury, under nominal bail, by Magistrate Levine in the Tombs Court last week.

The alleged libel was contained in a letter which O'Brien wrote to the Actors' Equity Association in which he charged Stark with stealing money from Chauncey Olcott while both were members of the "Macushla" company.

Much interest was taken in the case by the filing of a brief by the A. E. A. asking that the charge against O'Brien be dismissed on the ground that the letter was a privileged communication, and as such was not libelous. Maurice Goldstein, of Kendler & Goldstein, attorneys for Stark, charged in his answer to the Equity brief that Equity was "trying to mitigate a crime which strikes at the very basis of fraternity and makes social intercourse impossible."

GERTIE'S TAXI STARTS SUIT

That "Gertie's Garter" narrowly avoided falling down, theoretically speaking, became evident when the A. H. Woods Producing Company, which produced the play by that name, since changed to "Getting Gertie's Garter," started suit last week against Jacob G. Cohen for damages inflicted upon a taxi used in the production by Cohen's automobile the day the show opened in Brooklyn recently.

The taxi, according to the complaint, was being hauled to Brooklyn, and Cohen's car smashed into it while crossing Manhattan bridge. It was used in the performance that night, though it made a rather decrepit appearance.

MORE THEATRE TAXES SUGGESTED

BOSTON, Mass., March 28.—The Committee on New Sources of Revenue recommends to Mayor Peters in a final report that all theatres and amusement houses generally be taxed at the rate of 5 per cent of the gross receipts per annum. The custom now in vogue is to license each amusement house, whether it be a theatre, motion picture house, dance hall, or any other form of attraction, on a flat basis of \$100 per annum per theatre. Under the new suggestion the committee figures that the yield to the city will be close to \$500,000 from that source alone.

"HAPPY NEW YEAR" DELIGHTFUL

WATERBURY, Conn., March 26.—"Happy New Year," the new play by Hale Hamilton and Viola Brothers, produced by John Golden, made its appearance at Poll's Theatre here last night where it was most enthusiastically received. With the exception of the third act, which is a trifle sluggish and in need of revision, the piece is one which is replete with human interest interspersed with delightful and entertaining humour.

The third act has no other reason for living except that it gathers together the loose strands of the plot. While drama is the outstanding feature of the first two acts the closing one drops off to comedy working out the love affair of the heroine and the young man she has looked on for six years as her brother. With this excuse there should be plenty of opportunity to develop the closing act and it will probably be worked up more effectively before the show reaches Broadway.

The theme of the play is that the difference between rich and poor is merely on the surface, or as Kipling expressed it, "The colonel's lady and Judy O'Grady are sisters under the skin." The piece opens surrounded by luxury. In direct contrast there is depicted the squalor of the poor, and then the whole entourage go back to the beautiful home where they live happily ever after.

Lillian Foster appears as Mary Kimball, a young girl who has been led to believe, through motives of revenge by her father, that she was the daughter of a railroad magnate. When the girl is fifteen years old he palms her off on the millionaire as the latter's daughter who had been kidnapped as a babe. His proof was so convincing that the man of wealth takes the girl as his own daughter and showers upon her every advantage of wealth.

Both he and his wife learn to love her devotedly as the years pass by. Their son, George, a youth also, learns to love the girl whom he believes to be his sister. George is a disciple of socialism and as an outlet for his tendencies does a great deal of social service work, including the rescue from prison of an engineer, who has been sent there for responsibility for a wreck, when in reality he had been the scapegoat for the directors of the road. When he is freed from prison the father of the girl turns up and it is revealed that he and the engineer are the same.

The engineer does not know who the young lawyer is who assists him, as George used his middle name in his social work. Although Mary, the girl, is in a home of wealth she is unable to forget her real daddy whom she adored up to her fifteenth year. In the scene of giving up her beloved foster parents to return to the humble home of her father, Miss Foster rises to great heights and her emotional display here is easily the high light of the piece. John Cope, as the father of the girl, gives a splendid character portrayal. Others in the cast include Harry Davenport as the millionaire, Charles Lalte as George, and Phyllis Rankin, Milton Nobles, Jr., and Edwin Nicander.

THIRD HOUSE NEARS COMPLETION

The third of the six new Shubert theatres, at Fifty-ninth street and Seventh avenue, will be ready for occupancy soon. It is being built on the site of the old Central Park Riding Academy. The remaining three houses are expected to be ready for the coming season. Walter Jordan's new 41st Street Theatre, which will be jointly operated by Jordan and the Shuberts, is also nearing completion. It is situated just west of Sixth avenue, and will seat 1,200 people.

PEGGY MARSH CLAIM PAID

CHICAGO, March 28.—The final accounting of the \$400,000 estate of Henry Field made in the Probate Court on Saturday, showed that the \$100,000 claim of Peggy Marsh, by whom Henry Field had a son, was paid. The claim had been withdrawn, but Marshall Field, 3d, brother of the deceased, assumed the contract and paid Miss Marsh the money.



WILLIAM SULLY and GENEVIEVE HOUGHTON

In "CALF LOVE"—By ANDY RICE

Booked Solid for Two Years on the Keith and Orpheum Circuits

STATE BILL TO CENSOR PICTURES EXPECTED TO PASS LEGISLATURE

Proposed Measure Sponsored by Senator Lusk Provides for Board to Pass on Merits of All Pictures—Film Men Plan Big Fight Against It

ALBANY, March 28.—The Lusk-Clayton bill, which provides for a motion picture censorship board, is expected to be passed by the Legislature. It is sponsored by Senator Lusk, president pro tem of the Senate, and Governor Miller's right-hand man. The Governor has expressed himself as in favor of legislation which would aid in the purification of motion pictures.

The motion picture interests, exhibitors and producers, are making preparations to come to Albany to prevent the enactment of the bill. They are bitterly opposed to the measure, and are expected to make every effort to keep it from becoming a law.

The motion picture exhibitors held a meeting in Albany, last week, and issued a statement saying that the proposed censorship is "an insult to every red-

blooded American man and woman," and that the main purpose of the passing of the bill is the creation of jobs for reformers.

One of the most prepossessing lobbies that Albany has ever seen has been organized by the movie interests. A state-wide campaign to mobilize public sentiment to aid in the fight is to be inaugurated by the motion picture exhibitors, as well as all others connected with the industry.

The leaders in the legislature who are trying to have the bill passed say that while they are glad that the motion picture people are anxious to elevate the standard of pictures, the need exists for dealing with the fly-by-night producer and the exhibitor whose ideas of the value of sensational films do not coincide with the majority of motion picture exhibitors.

MME. WALSKA DROPS SUIT

The \$50,000 damage suit brought in 1919 by Mme. Walska, the much-heralded operatic singer, who hurriedly left America after a reported unsuccessful rehearsal with the Chicago Opera Company a few months ago, against the Bracale Grand Opera Company of Havana, Cuba, was discontinued by motion of her attorneys in the Supreme Court last week. Mme. Walska, who is the wife of a wealthy American residing in Paris, appeared in Havana in the leading role in "Fedora" for only one performance, at which, according to the opera company's attorneys, House, Grossman & Vorhaus, she was a failure. Her contract had called for six performances, and she sued, claiming she was not permitted to give any after the first one. She alleged that she was not given adequate support, nor allowed enough time to rehearse.

The answer of the Bracale Opera Company stated that after the first performance, mutual agreements were entered into with Mme. Walska, releasing the company from the contract, and that she paid them \$4,000, according to the terms of the contract, to make up the deficit in the receipts for the evening of her first appearance.

ONE WAY TRAFFIC FOR CHICAGO

CHICAGO, Ill., March 28.—One way street traffic will be tried out in this city, so that theatre patrons will be given an opportunity to reach the amusement houses without the inconveniences experienced at present.

If the tryout is satisfactory the traffic regulations will be ordained in all parts of the Loop district. The one way traffic will be the rule between 7 p.m. and 11:30 p.m. On the streets affected there are the Woods, Powers, Garrick, Olympic, Cort, Palace and Cohan's Grand Opera House.

LONG LEASE ON STRAND

PLAINFIELD, N. J., March 28.—Max Spiegel and Walter Reade have taken a long lease on the Strand Theatre here which is now being elaborately decorated and is built along the lines of the new Rialto in Newark, owned by Spiegel. The Strand has a seating capacity of 2,000. It will open on April 15 with Lionel Edel as manager.

"WEDDING BELLS" ON TOUR

The Community Players, under the direction of Arthur Bond, and in conjunction with the Y. M. C. A. are arranging a tour of two night stands through New York State and Jersey of "Wedding Bells." Catherine Cozzens is playing the leading role of the tour which opens next week in Brooklyn for two days, then follows with Rutherford, N. J. The remaining time is being arranged for now.

PLAN CHILDREN'S THEATRE

For the purpose of discussing ways and means of financing a season of performances for young people and inaugurating a children's theatre, the New York Drama League will hold a meeting next Tuesday in the Town Hall. Stuart Walker, founder of the Portmanteau Playhouse; Charles D. Coburn and Adele Shaw, who has been highly successful in the organization of children's audiences, will be the principal speakers on the subject, their topics touching on such practical phases of the work as proper theatre management, what plays to present and how to collect the audience.



FELIX HERMANN
GREAT FELIX & CO.

Booked Solid.

MARCUS LOEW CIRCUIT.

Thanks to JAKE LUBIN, and HOROWITZ and KRAUS.

HELEN SHIPMAN BACK IN "IRENE"

CHICAGO, Ill., March 28.—Helen Shipman has fully recovered from her recent illness and has rejoined the cast of "Irene" at the Studebaker Theatre. Dale Winters, who appeared in the role during Miss Shipman's illness, has joined another "Irene" company, which is at present playing an engagement in Cincinnati.

BIG SHOW FOR PLYMOUTH

PLYMOUTH, Mass., March 28.—A large number of vaudeville acts and other entertainment features will be booked into this town to appear in conjunction with the Pilgrim tercentenary celebration which will be held next summer. The celebration will be held throughout the entire summer, with numerous parades and pageants. Appropriations have been made by the town council for the paying of the acts and other features of the celebration.

VROOM IN SHAKESPEARE MATS

Edward Vroom and his Romance Theatre Company will open their season of classic dramas with a matinee performance at the Cort theatre on Friday, April 1st. "The Merchant of Venice" will be the opening attraction. The Rev. Dr. William T. Manning will speak from the stage on the subject of the theatre, in conjunction with the performance.

"MABEL'S ROOM" CLOSES

LONDON, Ont., March 28.—"Up in Mabel's Room" closed its season here on Saturday night. The company has been out for twenty-six weeks and played to a profitable business during the greater part of its tour.

BEATRIZ MCKENZIE SAILING

SAN FRANCISCO, March 28.—Beatriz McKenzie and Company has booked passage on steamer which sails from San Francisco, Tuesday, March 29, to fill engagement for the Fuller Australia time.

DICKSTEIN BILL KILLED

ALBANY, March 23.—The Dickstein bill, to permit certain businesses to open on Sunday, and which was considered by the theatrical profession an entering wedge for Sunday performances in New York City, was killed on the floor of the Assembly today by a vote of 91 to 36. It had been adversely reported once, then amended and passed the codes committee before being killed by the Assembly.

Among those who were strong in opposing the measure, which was in the interest of orthodox Jews, was the Actors' Equity Association. When the bill first came up in April, 1920, Francis Wilson, then president of the A. E. A., and Frank Gillmore, executive secretary, appeared before the committee of the Senate here and voiced their opposition. They contended that the bill would offer a loophole for the opening of theatres on Sunday. The purport of the bill was to legalize secular business on Sunday for those whose religious principles compel them to suspend operations on other days of the week. The A. E. A. held that such action would permit the legitimate theatres to operate on Sundays and thus be a contravention to the Equity policy relative to Sunday shows. At a meeting of the A. E. A., held at the beginning of last year, at which 1,200 members were present, it was unanimously voted that the Council should watch jealously over any infraction of the Sunday law, and should fight any extension thereof.

At that time the bill was defeated, and after being amended, again came up at the beginning of this year. Equity once more took up the fight in opposition to it. Their contention was that if the State of New York passed the bill, other States would doubtless follow suit, and the last stretch of territory where one day in the week remains to the actor would be lost forever.

In fighting the bill, Mr. Gillmore pointed out that Sunday performances are now being given in most parts of the country. In the East most legitimate houses are compelled by law to close. In Washington, however, performances were allowed on Sundays during the war to maintain the morale of the soldiers, but continued on after the war. Atlantic City was the next to countenance Sunday performances. Due to these facts, the actors, he said, wanted at least one day in the week to themselves. Inasmuch as New York is the centre of the theatrical profession and the home of many in the show business, the actors desired to spend Sundays with their families.

"SHUFFLE ALONG" MAKES BOW

TRENTON, N. J., March 25.—"Shuffle Along," comprising an all-colored cast, made its debut here last night at the Grand Theatre where it was presented by Al. Mayer. Something new in musical comedies, the piece which was originally styled "The Mayor of Jimtown," offers an evening of entertainment, amusing and diversified enough to suit the fancy of the most critical theatre-goer. While in need of a little brushing up and retouching generally, including some changes in the chorus and more rehearsing, it gives all the earmarks of being a season attraction when it strikes New York.

The teams of Miller and Lyle, and Sissle and Blake are responsible for the book and music, and also play a prominent part in the mirth provoking. Miller and Lyle were as much of a hit with their cross-fire as they proved themselves to be in vaudeville, while Sissle put over several vocal numbers in telling fashion.

One of the features of the evening was the "Palm Beach" quartette and their warbling met emphatic approval. The music throughout is tuneful, especially "Love Will Find a Way." During the ten scenes the chorus, composed of Mulatto beauty, had ample opportunity to display an elaborate wardrobe of costumes with really appropriate and impressive stage settings.

BREAKS SPRINGFIELD RECORD

SPRINGFIELD, Ill., March 22.—Al Jolson, playing in "Sinbad" on a one night stand here, last night broke all house records for the season, appearing before a capacity house at \$3.85 top.

March 30, 1921

THE NEW YORK CLIPPER

7

ORGANIZATION TO CLEAN UP BDWY. THEATRICAL DISTRICT IS FORMED

**Times Square Civic Association with Offices at No. 1482
Broadway Announces Intention of Prosecuting Law Break-
ing Theatre, Restaurant and Hotel Proprietors**

The Times Square Civic Association, composed of prominent business men and property owners, has organized with the express intention of enforcing the laws in the so-called theatrical section.

The Association, which has opened offices at 1482 Broadway, has retained Gus Dreyer as counsel, and will vigorously enforce the prosecution of law-breakers.

Theatres, cabarets, hotels, restaurants and cafes are condemned by the members of the association as being persistent violators of laws and ordinances.

Fire ordinances and health laws are broken by theatres, they charge. Motion picture houses allow the aisles, corridors and exits to be jammed with people who cannot be accommodated with seats; cabarets are infested by immoral, vulturous people, and the prices charged for food by both cabaret and restaurant owners are well-nigh unbelievable; while cafes openly violate the prohibition laws. All this and more is charged by the Civic Association.

Investigators sent out by the Association have been quietly gathering evidence of the alleged flagrant violations of law

and order, and state they are now ready to start the drive to clean up the Tenderloin.

Criminals make their headquarters in the theatrical districts, who, for a price, will steal, perjure and even murder, assert these investigators.

As an example of the profiteering in the Broadway restaurants the investigators cite the experience of two of their members who, accompanied by two ladies, ordered some refreshments in one of the well known restaurants in the upper Forties. They ordered a pitcher of cider, two plates of ice cream and one of the party ordered a half-dozen oysters. For this they had to pay a bill amounting to \$14.

The way fire laws are broken by theatres, they say may some day result in a terrible catastrophe, such as the Iroquois Theatre fire in Chicago, if the laws are not enforced.

The members of the Civic Association state that they are prepared to spare no cost in the bettering of conditions in the Times Square District.

WOODS' THEATRE PLAYING VAUD.

ATLANTIC CITY, March 28.—The Woods theatre, on the boardwalk, is playing vaudeville this week, instead of the customary road shows, or break-ins of musical comedies. The house is playing five acts each half of the week, with feature films as well. Pauline and Frances, Edna May Foster and Company, the California Bathing Girls, Bobby Ferns and Company, and the Colinis Dancers have been booked for the first half, and the last half will play the Four Salores, Arthur Dunn and Co., Suite 16, Natt Carr and the Six Nosses.

Guy Bates Post, with "The Masquerader" comes into the house next week.

JARMEY GRANTED DIVORCE

CHICAGO, Ill., March 28.—"My wife kept me broke" said Frank Jarmey before Superior Court Judge Lewis in his suit for divorce from Helen Jarmey, which was heard on Friday morning.

The judge granted Jarmey a divorce and a decree on a charge of desertion. Mr. and Mrs. Jarmey were married on Dec. 22, 1913. Jarmey said his wife left him Sept. 22, 1918, and has since been appearing in vaudeville and well able to take care of herself. Mrs. Jarmey is still in the profession and playing throughout the Middle West.

CURRAN CO. INCORPORATES

SAN FRANCISCO, March 28.—Curran Theatre Company, capital stock \$500,000, has incorporated with the following directors: Homer F. Curran, J. J. Shubert, I. M. Golden, Herman Wobber and Herbert L. Rothchild. \$2,500 has been subscribed with each of the above directors holding one share each. This corporation has been organized to build the new Curran Theatre on Geary street, adjoining the Columbia theatre.

STOCK AT HARMANUS-BLEEKER

ALBANY, N. Y., March 28.—Harmanus-Bleeker Hall will be operated this summer as a stock house. The theatre will be taken over for this purpose on April 26. The Colonial Theatre will also play stock during the summer months, beginning its engagement on April 25. Both houses played pictures during the winter.

RUSSIAN DANCERS SIGN

Mlle. Stepanova and M. Stepenoff, the Russian dancers who have been appearing with Pavlova, have been placed under contract with the Bohemians, Inc., by A. F. Jones and Morris Green.

O'NEILL OUT OF ORPHEUM BILL

SAN FRANCISCO, March 28.—Bobby O'Neill was out of the Orpheum bill this week owing to the fact that O'Neill had an operation performed when in Portland, which was presumed to be of very slight order, but proved to be of such importance that he was obliged to remain behind, but in order to keep the four girls working who are in his act entitled "Four Queens and a Joker," Charles Irwin, doing a monologue on the same bill, took O'Neill's place at fifteen minutes' notice and put the act over, at the same time doing his own act. He refused any pay for the work.

ENTERTAINERS CAFE REOPENED

CHICAGO, Ill., March 28.—The Entertainers Cafe, one of the leading cabarets of this city, which was closed last month on orders of Federal Judge Landis, was permitted to open late last week through a writ issued by Judges Baker and Alschuler of the United States Circuit Court of Appeals. This legal move is reported to have caused untold joy among the cabaret proprietors of Chicago and many cafes, closed through orders of Judge Landis, have started appeals to the higher court.

TIP OUT ON LOEW STOCK

Word has been passed along the Rialto by those said to be on the "inside" that Loew stock is on the rise, and on Monday a number of vaudevillians called upon their brokers to make purchases of this stock. The stock rose a point on Monday, and it is said will likely hit 25 before the week is over. This stock has had a varied career on the Street, rising and falling with the regularity of a thermometer, but it is claimed that now it is on the upward grade.

SHORT TO DIRECT EQUITY SHOW

Hassard Short will be the general stage director of the annual Equity show at the Metropolitan Opera House on May 1. Fritz Williams has been appointed chairman of the entertainment committee, Ernest Glendinning vice-chairman and Katherine Grey secretary.

LOST, STRAYED, OR STOLEN

Some house managers often get peeved for no reason at all. But last Thursday Frank Doran, assistant manager of Proctor's Fifty-eighth Street, had a reason. He was more than peeved. He was exasperated, flabbergasted, and then some. For more than an hour he had been continually yanking his Ingersoll from his watch pocket. And as he yanked for the 908th time he bit his lip to let the world know how peeved he was. For it was twelve o'clock and Mlle. Rhea, the headline act for the last half was among the missing.

Being unable to locate her in Union Hill, Canada, or Mexico, Doran called up the N. V. A. Mlle. Rhea nonchalantly answered the phone and when she got the news that she was billed for the Fifty-eighth street house, peeved could not express her feelings. If she had been told she was supposed to play South Africa she would not have been more dumfounded.

The night before Mlle. Rhea, who had played the first half at the Coliseum, heard she was to play the last half at the Regent. The seventeen trunks, huge cyc., numerous drops, sets of lines and octette of spots, which go to make up her turn were moved to the latter house. Thursday morning they were set. The music was rehearsed with the orchestra and then the stage carpenter for the act glimpsed the time-sheet. He glimpsed again and then wheezed, "Where do we edge in." No one at the Regent seemed to have any idea.

By the time the start on rectifying the mistake had been made it was nearing one o'clock. When the set had finally been moved to the Fifty-eighth street house, it was two o'clock. Doran and his assistants then got busy and showed how a bunch of Hibernian backstage upholders can speed things up when they have to. They started to set the act as the first turn went on. At three-thirty Mlle. Rhea jumped into the fourth spot and the act went over as well as if nothing had happened. Doran smiled as does Babe Ruth after slapping the globe for a round trip, while Mlle. Rhea voted the Fifty-eighth street stage crew the best in the business.

NANCY FAIR BURNED IN EXPLOSION

Nancy Fair, leading lady of the Alcazar Stock Company, narrowly escaped being seriously burned recently in her room at her hotel, when a small alcohol stove exploded and ignited her dress. She sustained several minor injuries. Miss Fair's maid, however, was more seriously burned when she attempted to put out the blaze. The prompt action of Miss Fair in covering her with a blanket and rolling her on the floor saved her life.

MRS. WRIGLEY ROBBED IN THEATRE

CHICAGO, Ill., March 28.—Mrs. Phillip Wrigley, wife of the gum millionaire, has notified the management of the Colonial Theatre and the police department that she had been robbed of a \$600 diamond pin while attending the matinee performance at that house last Wednesday. An investigation is being conducted.

MITCHELL SAILS FOR AUSTRALIA

SAN FRANCISCO, March 28.—Otis Mitchell signed a thirty weeks contract for the Fuller vaudeville Australian circuit and departs from San Francisco on the S. S. Ventura, scheduled to leave May 3. He had just closed a 25 week tour on Loew time.

SELBINI & GROVINI FOR AUSTRALIA

SAN FRANCISCO, March 28.—Selbini and Grovini have been booked to play over the Fuller time throughout Australia, and is scheduled to leave San Francisco on S. S. Ventura, September 6.

NONETTE REOPENS

Nonette returned to vaudeville this week, at B. S. Moss' Flatbush, opening on Monday for a week's engagement. She has recovered from her recent illness.



VIOLET BARNEY

Cousin of the Duchess of Marlborough with Valerie Berger in Vaudeville

VAUDEVILLE

KEITH TO OPEN TWO NEW HOUSES

FORDHAM AND BORO PARK

Two more Keith houses have been completed and will be opened within one week of each other, during the month of April. The first of these is Keith's Boro Park Theatre, which opens on April 7, and the second will be the much-talked of Keith's Fordham, which will open on the following Thursday, April 14. Both these houses have a seating capacity of 2,500. The policies of both will also be the same, playing six acts of vaudeville and pictures.

Keith's Boro Park is situated in new territory, as far as vaudeville is concerned, and will have little competition from any other family vaudeville house. The theatre is situated at New Utrecht avenue and Fifty-first street, Brooklyn.

Keith's Fordham also has virgin territory, and is the most northerly situated vaudeville house in New York City. This house is placed at Fordham Road and Valentine avenue. Chris Eagan, formerly manager of the Colonial, will direct the destinies of the house. The opening bills for both houses have not been booked as yet, but will be announced in a week.

JOE BENNETT SUED BY WIFE

Joe Bennett, vaudeville performer, whose full name is Joseph Bennett Aldert, was recently made the defendant in a suit for separation brought by his wife, Elizabeth Aldert, through her attorneys, O'Brien, Malevinsky & Driscoll, in which she charges him with desertion and neglecting to provide for her support and the support of their two children for more than two years. Mrs. Aldert is a former actress.

The couple were married in New York in 1909. Their children are a boy of ten and a girl of three. The action has not been defended by Bennett.

PANTAGES BUYS THEATRE

Alexander Pantages has purchased the Hippodrome Theatre in Portland, Oregon, and now controls two houses in that city. The Hippodrome will be held by Marcus Loew for another four years, the time of his present lease. Pantages will put his musical comedy into the house when he opens it.

MERCEDES FOR ENGLAND

Mercedes, the mind reader has been booked for a ten week tour of the Sabot-sky-Amalgamated time, beginning April 4. He will play full week stands. After the tour has been completed he sails for England where he has been booked for a tour of the music halls.

LOEW BOOKS BABE LATOUR

Babe LaTour and the Pep-O-Mint Revue have been booked for tours of the Loew time through Abe Feinberg. They each have thirty-five weeks. Babe LaTour has been a feature of burlesque for many years.

STANLEY AND NORTON SPLIT

The recently formed combination of Joe Santley and Jack Norton, in a revival of the original Santley and Norton act, has disbanded, and Jack Norton joins the cast of "Bubbles" this week.

DAVIS TO DO A NEW ACT

Edwards Davis, president of the N. V. A., who has not been in vaudeville for several years is rehearsing a new sketch in which he will open shortly on the Keith time.

NEW ACTS

Margaret Barron and Art Frank, last seen with their "Toonerville Tooters" act, are now arranging for a new act which they will do with Fred Bauer and his Georgia Five.

Harry Baum is returning to vaudeville in a new act.

N. V. A. COMPLAINTS

Miss Norton and Paul Nicholson have complained that the Four Marx Brothers are infringing on one of their lines, "What are you doing with our toothbrush?" in using the line, "Did you bring our toothbrush?"

Eddie Talbot claims that Leonard and Fisher are infringing on a song called "Mlle. Marie."

Sophie Wilson complains against George Ward, her former husband and partner, alleging that he is still using the name Wilson in his act, although she is not in it any longer, and wants him to stop.

Pietro claims that one "Pietro" is infringing on his name, despite the change in one letter.

Billy Gleason filed complaint against Sabbott and Brooks, claiming infringement on the "buy you and keep you gag."

VERA GORDON CHIDES AUDIENCE

ST. LOUIS, March 28.—Vera Gordon played the "mother" in the picture Humoresque, while appearing at the Orpheum Theatre, in St. Louis, last night, was interrupted in a very emotional scene in her new act "Lullaby" by loud laughter from several members of the audience who mistook her utterances for comedy. Miss Gordon appeared after the curtain was dropped at the end of the act and made a short speech, censuring the audience.

The playlet did not go over very well and local newspaper critics termed it commonplace, saying that it was only held up by Miss Gordon's emotional acting.

KANE MUST PAY WIFE \$50 WEEKLY

Edward Goldman, known on the stage as Eddie Kane, of Kane and Herman, was ordered last week by Supreme Court Judge Van Siclen to pay his wife, Maude, \$150 counsel fees and \$50 weekly. Kane was haled into court by his wife, who charged him with having left her on March 13, and contributed only \$40 to the support of herself and family since then. She alleged that he made \$10,000 a year, and that he had his own automobile and a valet.

LYCEUM CLOSED FOR SEASON

MEMPHIS, Tenn., March 24.—Loew's Lyceum Theatre will close on April 2 for the season, according an announcement made today by B. M. Stainback, local representative of the Loew interests. "Loew has a three year lease on the Lyceum and has no idea of abandoning the theatre," Stainback said.

ACTS BOOKED TOGETHER

Brown and O'Donnell and the Rials, will put on a new "double" stunt at the Orpheum the week of April 11. Brown and O'Donnell working in the Rials act after the conclusion of their own. Both acts will be booked together over the Keith time next season.

STANTONS JOIN SHUBERTS

Val and Ernie Stanton are sending cards to their friends announcing that in May they will come under the Shubert management. The cards read "Val and Ernie Stanton, under the direction of Messrs. Lee and J. J. Shubert, this May—and who cares?"

GERARD LEAVING 81ST STREET

Frank Gerard, manager of the Eighty-first Street Theatre for some years past, will leave there this week. He will take up his duties as manager of another of the Keith houses following a short vacation. His successor will be appointed this week.

VAUDEVILLE ACT CAN GET 33 N. Y. WEEKS

KEITH HAS THAT TO OFFER

The Keith organization will be in a position to offer thirty-three weeks of work in its theatres in and around New York by Labor Day. This will be made possible by the completion of the houses now under construction, and the acquisition of several more through deals now under way. So far no announcement has been made by the Keith offices of the development of its New York holdings, but it is understood that official announcements will be made in the near future.

Acts have been given routes in and around New York during the past year aggregating from twenty-two to twenty-five weeks, but this generally included repeats.

Of the new theatres, some will be opened during the next few months. Labor Day openings are being planned for others. The following list, which includes the Proctor and Moss theatres, new houses, and a few independently-owned houses, shows all the Keith organization's present Greater New York theatres.

These theatres are: Palace, Riverside, Colonial, Eighty-first Street, Hamilton, Alhambra, Royal, Jefferson, Orpheum, Bushwick, Boro Park, Fordham, Coliseum, Broadway, Regent, Flatbush, Prospect, Greenpoint, Atlas, Henderson's, Twenty-third Street, Fifty-eighth Street, 125th Street, Harlem Opera House, Fifth Avenue, Jersey City, Mount Vernon, Yonkers, Elizabeth, Newark, Plainfield and Paterson.

All of these houses are within forty-five minutes of Broadway.

By January 1, 1922, there will be at least forty weeks in and around New York, it was stated at the Keith offices.

WATSON SISTERS ON KEITH TIME

The Watson Sisters, who have been working for the Shuberts during the past few years, are back in the Keith fold, and will open at B. S. Moss' Coliseum Theatre on Thursday, March 31, which is the last half of this week.



JOE DARCY

You can fool some of the people all of the time,
And all of the people some of the time,
But you can't fool Keith or Proctor out of
any of their time.

Messrs. Albee, Murdock, Keith and Proctor have worked all their lives to give the cleanest and best in vaudeville and are bringing JOE DARCY here again from the west, which speaks for itself.

DARCY SAVED THE MAIDS

NEWARK, N. J., March 28.—Joe Darcy, who recently played Proctor's Theatre here, was the means of saving two girls from the consequences of a bad accident. Darcy was on his way to a restaurant when he noticed an automobile coming on at quite some speed, with two girls frantically calling for help, and about to leap from the car. Darcy took in the situation and leaped to the running board, then into the car; took hold of the wheel and stopped the automobile within two feet of a plate glass window. It is reported that the young women were the daughters of a millionaire silk manufacturer. Mr. Darcy will return to his Western ranch after he finishes the Proctor Circuit.

CONLEY SUED FOR DIVORCE

PITTSBURGH, March 27.—Harry J. Conley, now playing in vaudeville in "Rice and Old Shoes," is being sued for divorce by his wife, Mrs. Etta Bell Conley, of this city. In her suit the plaintiff alleges desertion and infidelity, naming as co-respondent Hilda Burtin, whose stage name is Naomi Ray, and who plays in the act with Conley. Before they separated, two years ago, Mrs. Conley played with her husband in a sketch called "At the Crossroads." Miss Ray later supplanted the wife in the act.

MARGIE GRAY INJURED

STROUDSBURG, Pa., March 28.—Margie Gray, tight wire artist, while appearing here recently, was thrown from the wire when the stage at the Stroud Theatre at which she was appearing, caved in. She fell through the opening, lacerated her hands, neck and face, and strained her back. She was removed to New York and is confined to her bed.

COMPLAINTS SETTLED

The complaint of Hughes and Debow against Lloyd and Good has been settled by the latter, who have agreed to stop using the gags they were said to be inflicting on.

Grace Cameron's complaint against Harney and Stifter has been settled by the team, who have taken out the song "I'd Be a Riot on Broadway."

SUED ON ENGLISH JUDGMENT

Horace Goldin, the magician, is being sued for \$4,520 on a judgment received in England by the concern of F. Lawrence, Ltd. The English judgment was received on June 7, 1916, on overdue notes that Goldin is alleged to have given for money borrowed. Attorney Sol. Zwerdling represents Goldin.

ELTINGE TO HEAD REVUE

Julian Eltinge will be seen in a Revue next season and is now looking over novelty acts in each city he plays.

Mr. Eltinge will make a photoplay of "The Fascinating Widow," his old stage success, at the close of his Keith tour.

YVETTE GOING TO ENGLAND

Yvette, the violinist, and Kino Clark, her accompanist, will sail for Paris on June 26, aboard the Olympic, for an eight-week tour of the music halls. They return to resume their New York bookings in September.

BENEFIT FOR PLANT'S FAMILY

A benefit to the family of the late Bobby Plant, of Plant and Murphy, who died of pneumonia recently, will be given at the Globe Theatre, Boston, on April 3. A number of vaudeville actors are to appear.

GUS SUN'S DAUGHTER ILL

Nina Sun, youngest daughter of Gus Sun, is critically ill at the Christ Hospital in Cincinnati. An operation was performed upon her by Dr. McKim.

March 30, 1921

THE NEW YORK CLIPPER

9

VAUDEVILLE

PALACE

A top heavy bill this week with the first half completely overshadowing the last; honors easily going to "Blackface Eddie Ross" who stopped the show, and Kitty Doner, who shared applause honors.

The Parkers, billed as "extraordinary" athletes, certainly live up to their billing, performing a number of hand-to-hand feats and lifts with cleverness and admirable technic. The last trick, a dive over an upright piano by the son to a hand-to-hand catch, the father lying prone on his back, evoked considerable applause and sent them over better than the usual act in this spot, at this house.

Melissa Ten Eyck and Max Weily presented several dances; the opening of the act with the fountain, light effects and the semi-draped figure of Miss Ten Eyck, was pretty. The act went over just fair.

Demarest and Collette in the next spot went over well considering they have played the house a number of times. They pulled up the show nicely and left them good for Marie Nordstrom, who followed.

Miss Nordstrom has been reviewed in detail in these columns several times; she presented the same act and went well.

"Blackface Eddie Ross" and his "African Harp," which translated means banjo, and that boy can certainly play a mean banjo, followed.

Ross is one of the funniest comedians the writer has seen in years; he is smooth, clever, natural in his method and delivery. In addition he possesses unctuous to an unusual degree, writes his own material which is clever, has a facile vocabulary, knows how to time his laughs, and does not pose or stall for bows.

He plays syncopated rhythm in a very clever manner and went over with a bang. After an encore in which some good whistling was done, he was forced to make a speech and let it be noted, that it was a very good one, short and to the point; he could have held the next to closing spot down nicely.

Kitty Doner with her brother Ted and sister Rose, the assistance of a pianist and a director, made an emphatic hit in the next spot with one of the very classiest dancing acts we have seen all season. Kitty is a remarkably artistic, clever girl and one of the very best "boys" on the stage. From the top of her head to the tips of her toes, she just oozes personality and refined artistry. Ted dances well and Rose is pretty, shapely, graceful, has good personality and decided terpsichorean ability. The act is very well staged, untiresome, snappy, full of life and pep and a pleasant relief from a horde of others. A speech was demanded in which Kitty said that it was Rose's first year; if Rose in another year can improve as much, Kitty may have to look to her dancing laurels.

William Rock with an affected superior manner, Hazel Webb, a very pretty miss, and several other girls in changes of costume, dragged along slowly. The act which has been reviewed before in detail, was tiresome, and showed little novelty in staging, lighting effects, or anything else. The dragged out business at the end, of calling each girl out to do that kissing bit, was very much burlesque style.

Glenn and Jenkins in a comedy talking act in which they portrayed two railroad porters held down the next to closing position. The spot was a hard one and they worked hard to hold interest. The talk is funny but the big hit of the act is the comedy dancing which scored strongly.

The guitar and harmonica bit let the act down in the middle, indicating that it could be placed elsewhere. They soon recovered however and went off with a big hand to their credit.

The Fillis Family with some well trained high school horses and a neat well staged act, did the best they could to the few who were left. It is a classy offering and a good closing act. H. W. M.

SHOW REVIEWS

ROYAL

There is at least plenty of variety at the Bronx house this week. Every conceivable type of vaudeville turn is offered. Jack Daly and Hazel Berle start the ball rolling with a routine of whirlwind and novelty dances.

W. D. Pollard is a juggler of parts, most of his feats being done along comedy lines. His manipulating of billiard cues and various other objects is fairly well done, but a great deal of his talk is trite and of the beg-for-applause stamp. However, they seem to fall for such a line, and Pollard won numerous giggles. In his favor he has a pleasant personality and a ready smile.

Fink's Mules were well placed in the third spot and the act went over to a fair-sized hit, being a laugh scream in the part where a quartet of slam-bang artists try their utmost to ride a mule with a twelve-cylinder backfire. One of the four eventually managed to get a full Nelson on the animal's neck, and for several seconds maintained his shimmy-like clutch to vociferous howls of delight. The others spent most of their time hitting the floor, but their antics were good for roars of laughter.

Ruby Norton was a particularly bright spot in the afternoon's entertainment with her vocal offering. Becomingly gowned and in excellent voice, Miss Norton ran perfectly, and an encore at the close of the turn could not be evaded. "Madame Butterfly" proved effective, while several published numbers met with equal applause. Assisting Miss Norton is Clarence Senna at the piano.

Tom Wise, in closing the first half of the bill, registered a most emphatic hit. That he has a great many followers at this house, as elsewhere, was evidenced by the salutary outburst of applause which he received. His present vaudeville vehicle is a comedy playlet entitled "Memories," in which he portrays an actor of the old school who has achieved success and fortune after getting off to a bad start early in his career. He is also the proprietor of a rural hotel, two of the guests at which are a couple of stranded show folks. Although they love each other, they are about to split as a result of pecuniary embarrassment. The manner in which Wise solves their troubles proved the medium to a number of legitimate laughs. Nila Mac, as the youthful actress, gets everything possible out of her part.

Following "Topics of the Day," which shows better selection than usually, came Jim McWilliams. While his act entails a great deal of hokum, McWilliams also has in his favor a distinct personality which enabled him to get by the first half of his turn. Coming back McWilliams handed them a wallop with a bit at the piano, wherein he gives his burlesque impression of opera.

Beautifully set and effectively staged is the terpsichorean offering of Ralph Riggs and Katherine Witchie. Their dances ran through five different scenes, in all of which their numbers prove distinctly artistic. They strike the acme of grace in "Dance Idylls," and their efforts met with spontaneous approbation. Mack Ponch, a violinist, assists them.

Maud Muller and Ed. Stanley garnered any number of giggles and guffaws with their cross-fire. Miss Muller makes a most delightful comedienne, and almost every line found a vulnerable spot out front. Stanley makes a suitable straight.

Mang and Snyder brought the bill to a close and held them in to the turn. These two chaps have one of the best strong-arm acts in vaudeville at present and all of their stunts received merited applause.

J. Mc.

HAMILTON

The Geralds opened, doing the same routine they've been showing for a couple of seasons now, working with the violin, 'cello, banjos, and the thirty-four mandolin-piano contraption. The instruments are well-played, and "Wacki-Woo" is still retained as part of the popular medley repertoire.

Frank Gaby has changed his offering to a large extent since last seen by the writer, and all changes made have been for the better. Gaby now does about three numbers with some talk, before starting the ventriloquial business, which makes that part of the act somewhat of a surprise. The material used in the latter bit is very much the same as used by Gaby during the past few seasons, but is more effective because of the new routining. To the bargain, Gaby makes a very attractive appearance, and on this Monday matinee, stopped the show legitimately in number two spot.

Sully and Houghton, following, were more than pleasing, and could have returned at the finish for their "speech" bit, which they omitted. Genevieve Houghton is doing a semi-classic number, the title of which we suppose to be "Homing," in a manner that shows her voice to better advantage than any number she has done yet. As to Bill Sully, we repeat our statement of a few weeks ago. He gets more like Cohan with every performance. At any rate, they're a dandy little team, and it'll only be a short while before they reach the headline class.

We still don't know whether Miss Baird really broke up Charles Bensee during the act, so that he had to laugh throughout his numbers, or whether the business of the act is supposed to include that. At any rate, the business was good for laughs at this house, and quite a few of them. Miss Baird combs her hair as though she were going to do a Foy impersonation, and does the Foy walk repeatedly, through the act, for comedy. As such it's very successful, but it keeps one waiting for the rest of the Foy imitation.

One Munson and her male sextette scored strongly in closing the first half. Shean and Phillips, the two dancers, are exceptionally good, and brought the house down. The other boys do their work well, and the solos also scored.

The program still announces that Ben Bernie "is not a movie," and Ben still announces that "this is his last appearance." Outside of that, Bernie seems to have put together quite a bit of new material. But since vaudeville is cleaning up, there are a few lines in Bernie's act that could be eliminated. However, Bernie is always an entertainer, and can dispense with the questionable part of his material.

A reviewer stated recently in this publication that a dramatic sketch would be about the best vehicle for Miss Gordon. If we remember correctly, we said the same thing about a year or so ago. Marv, the deaf and dumb dancer, is without a doubt all his name implies.

Sufficient has been said in these columns regarding the suggestive material used by Jack Wilson, and should require no more comment from this writer. But at least the "Indian Guide" gag should be taken out. Miss Gordon also appears in this act, and wears a gown as beautiful as those in her own act. Incidentally, Miss Gordon proves the statement about doing a dramatic sketch more capably than singing in this act.

Wilson made a speech regarding last acts at this house, and even despite that, a few walked out on Fred and Al Smith, who do a very good routine of aerial gymnastic stunts, including some difficult weight-lifting.

G. J. H.

RIVERSIDE

Will Morrisey's name heads the list as a special attraction. Morrisey acted as master of ceremonies, and official clown, causing much amusement and adding gayety to the proceedings.

The Jordan Girls, Nellie and Josephine, opened the show proper with a novelty act that proved a real treat, and started on its way a corking good show. The girls sing, dance, do acrobatics, and walk the wire with an ease and grace that is unusual, because they exhibit it in all of their work. They are unusually versatile, and are pretty and shapely besides.

Edwin George, in his "missfire" juggling act, entitled "A Comedy of Errors," amused in the second position. George has changed his act somewhat since last the writer saw him work. George is a juggler whose purpose is not to perform his feats with accuracy and skill, but rather to miss, and do so in a laugh provoking manner.

Stephens and Hollister offered a comedy skit entitled "Back in Beverly Hill." Why the title, and why the "auctioneer" number, we kept wondering all afternoon. The act has no plot, goes nowhere in particular, and yet succeeds in amusing. Both are clever, Miss Stephens has a good voice and uses it well. They went over to the tune of several bows. This is one of those acts that you wonder what's it all about, but enjoy just the same.

Rae Eleanor Ball and her brother offered a musical act that registered heavily. Miss Ball is a violinist of ability, and her brother a cellist, who acts as director. She played a number of selections, of the high class order, and exhibited skill, tone, and technique. The orchestral accompaniment was excellent.

Sallie Fisher and company, in the "Choir Rehearsal," a comedy skit that has been absent from the boards for the past two years or so, closed the first half. Miss Fisher's return was a welcome one indeed. The act tells a tale of life in a very small town and of a girl who longs to go to the lights and life of a nearby city. However, she finds love and contentment in her own little town. Miss Fisher plays the girl, and is assisted by Edward Cullen, John Ryan, Charles Udells, May Ellison and William Coup. The act, needless to repeat, registered more than favorably.

Harry Carroll and Company, including Harry Laughlin, Fern Rogers, the Goslyn Twins, and a bevy of girls, among them Sadie Howard, Evelyn Watson and Josie Kernan, presented their act, "Varieties of 1921." It is a song and dance revue, with haunting music, pretty numbers, costumes and scenic effects, and clever people. It proved a show stopper, and Carroll had to make a speech. He could hardly have gathered together a more capable or clever company.

Avey and O'Neill offered a blackface comedy turn that took the riot hit of the bill. These two boys are clever, have material that is sure fire laughmaking, although some of it might be a little questionable, and they certainly know how to deliver. And talk about eccentric, and comedy dancing, well they take the "cake" in the language of the bakers, in that, too. They stopped the show, and took quite a number of bows.

Morrisey, Avey and O'Neill and Harry Carroll appeared in a travesty bit in which they showed actors after the show was over talking about the theatre patrons and the bill. It was a good laugh.

Daley, Mac and Daley closed the show with an acrobatic skating act that could easily have held a much better position on the bill. One of the boys takes a lot of funny falls, and can skate, too, when he wants to. The redhead fellow is a "whizbang," for he does stuff on skates we have never seen before. The girl does little but look pretty, and that's enough. They held them in very nicely, and scored an emphatic hit.

S. K.

VAUDEVILLE

81st ST. THEATRE

Max's Circus whet the appetites of the auditors with a routine of feats performed by animal actors. The turn is a good opening one and met with merited appreciation. Aside from a pony, cat, squirrel and other animals there are a number of canine actors which grab off stellar honors. All of them are well trained and got through their paces with an ease and technique worthy of humans. Quite a little comedy is interjected into the turn with the result that it drew down laughs as well as applause.

A. C. Astor is a rather clever ventriloquist who engages in an equally clever line of cross-fire with his dummy. The latter goes his confederates in the craft one better by going further than apparently talking. When Astor lights a cigarette his effervescent assistant requests one, then proceeds to take a match and light the fag. A crying bit was worked up to a number of laughs while the close of the turn proved especially effective. In this Astor places the dummy in a huge traveling bag while throwing his voice in song, the vocal tones becoming lower.

When the writer last caught Morris and Campbell the latter was placed at a disadvantage as a result of her wardrobe being delayed, necessitating her appearance in street garb. This time, however, she faced no such handicap, if it might be called that. She exhibited several striking costumes but the team have enough latent power to carry them over no matter how they appear. Morris in his work from a box gets a great deal more out of such style than do most performers. His quips while thus situated all were shot home with telling effect and manufactured laugh after laugh. Not content with side-swiping them from a box Morris continued his hokum from one of the orchestra aisles finally calling upon Miss Campbell to show him how to get back-stage. His skating bit upon his re-entrance was a howl and practically stopped the show. Miss Campbell is a cute little parcel of femininity and sold several published numbers in good style.

Richard Kean was a distinct hit through the medium of several dramatic flashes. A chap in evening clothes assists him and at the rise of the curtain is revealed rumaging through some old photographs. The first one occasions a reminiscence of Richard Mansfield as Shylock in "The Merchant of Venice." Kean then enters in the role. His portrayal of John Barrymore in the dual role of Dr. Jekyll and Henry Hyde was effectively worked, the character transition meeting with especial approbation. As "Peter the Miser" Kean gets in his best work, the quivering and disheveled old money hoarder being in striking contrast to the clean-cut straight chap who bows on the curtain calls. The ensuing applause indicates that devotees of the two-a-day are not averse to serious bits when well enacted.

George Whiting and Sadie Burt were headliners on the program and conducted themselves as headliners should. "Sleepy-head," as worked by Miss Burt, got one of the best hands of the bill, while Whiting also got them with his "Money" recitation which he used in their recent revue. They have a distinct style of selling their numbers which places them in a class by themselves and the spontaneity of the applause which greeted their efforts was fully merited. Of course they had to come back with their "What did you do?" bit, for some time their ace in the hole.

Princess Radjah easily held them with her dance creations. Her snake dance had them craning their necks while her manipulation of the chair in her final dance resulted in her taking several bows.

Prior to the showing of the film feature, "What's Worth While," J. Walter Davidson, leader of the orchestra, rendered a violin solo, same being "The Rosary." A most accomplished violinist is Davidson, his work each week being one of the striking features.

J. Mc.

SHOW REVIEWS

ALHAMBRA

A good layout and a fast moving show from start to finish this week at this house. Monday night saw the usual good business here. How they do it, with every other house manager kicking about poor business (except at the Coliseum) is a mystery, but they do it just the same.

Hurio opens. Starting with a Roman picture, he goes through a routine of muscular stunts which serve to display a wonderful physique, and incidentally does some good stunts in displaying it.

Mr. and Mrs. Jos. M. Norcross, who, a slide announces, are 146 years old combined, went over to applause that made one's heart tingle to hear. Norcross still possesses a very good bass, and Mrs. Norcross makes a wonderful appearance. The applause wasn't half-hearted, but all of it spontaneous, and that sincere kind that is rarely heard for an act on in so early a position.

"The Viol-Inn," with Billy Abbott, followed, and is reviewed in detail under new acts. This is the act formerly done by Herman Timberg, but not the act as formerly done by Timberg. The girls are very capable, and the "flag-waving" finish is entirely unnecessary. It's bad, in the bargain, for it omits Billy Abbott, who is getting feature billing, and who must be brought on stage after the first curtain for a bow with the rest of the company, which makes him look foolish.

Bruce Morgan and Franklyn Gates, two young men, one of whom bears somewhat of a resemblance to Al Klein, of the Klein Brothers, were a solid hit with a lot of hokum comedy and some really good dancing. The work almost borders somewhat on the style of the now extinct Mr. Duffy and Mr. Sweeney combination, but not too much on that style—in fact, is just far enough away from it to be good. It's funny all through, and the boys were the laugh hit of the first half of the show.

It isn't quite proper for a trade paper reviewer to speak of "flashing eyes" and "glorious raven hair," so we'll just say that Nati Bilbainita is one of the most beautiful Spanish women we have as yet seen on the stage. Her dancing, which consists of a series of the Spanish folk numbers, is excellent, and her costumes, each dress and mantilla, most beautiful.

The intermission seemed to be somewhat longer than usual, but it may possibly have been stretched, because it was an earlier show than they've been having lately at this house. George Watts and Belle Hawley opened the second half, getting a laugh a minute while Watts was on stage. Incidentally, he puts over some comedy numbers in good voice, as well as effectively, as far as laughs are concerned. Miss Hawley, who accompanies at the piano, is very sweet in appearance, and sings more than pleasingly in a solo.

Frisco is rapidly learning his forte, and playing it up, which is comedy. Frisco, with a season or more to develop, will undoubtedly be one of the best comedians in vaudeville. Loretta McDermott shines best in her "Baby" number, showing a very cute personality, which she has hidden during the past few seasons. Eddie Cox also sings, but does his best with dances, doing some great bits with wings.

Julius Tannen was another, who made the second half of the show an all-laugh one, with his chatter on this subject and that. The "exercise" gag still wins them.

Van Horn and Inez, with a few walk-outs, closed. This two do a skating routine, billed as a "turn a minute," but if one would add the turns, and then the minutes which the act runs, he would find that the turns exceed the minutes by almost two to one. It's a dandy skating turn and served those who stayed great entertainment.

G. J. H.

COLONIAL

Lohse and Sterling opened with a neat, fast and clever gymnastic act, in which Miss Sterling, who is pretty and petite, did a good share of the work. The chair balance on the trapeze while playing the accordion was good and went for a hand.

Jack Joyce went very well indeed in the second spot particularly with his dancing. Joyce had a likable personality and a smile and this helps a lot; he nearly stopped the show.

Schichtl's Marionettes is undoubtedly the best act of its kind the writer has ever seen. The mechanicals are very well worked out and the effects clever; went over well to good applause and is a unique act of its kind.

Ida May Chadwick and her Dad went over big being accorded the Colonial Cadence Applause. This was due principally to Miss Chadwick's dancing which although not finished in a sense, being of the rougher variety, nevertheless was fast and the taps, particularly the "triples" clear and distinct. There is some comedy with a figure, referred to as a cat, that should be censored, particularly some of the business, as well as the slap by the father on a broad part of the girl's anatomy. This can be deleted to the benefit of refined vaudeville in general, and the act in particular.

Yvette, assisted by Kino Clark at the piano and Eddie Cook with the saxophone, added new laurels to her former triumphs and placed a neat applause score to her credit. She sings well, plays the violin with telling effect, sells her numbers in showmanship manner, and imbues the whole offering with life, pep and vivacity.

Jean Granese, hit them hard opening the second half; she has a sweet voice and her tones are sure and true; she is assisted by two men who are primarily plants in the audience. Later one plays the piano and the other sings in very good voice; the three seem to be Italians and have studied the value of true harmonization for they do it very well indeed. The encore number particularly, a "blues" sung with a straight counter-melody, was especially indicative of this harmonization and sent them over very solidly; the act is surefire.

Francis X. Bushman and Beverly Bayne in the same act reviewed several times, got over nicely. The act is not a good one, being technically weak, but as compared to a recent one seen enacted by a couple of other prominent picture stars, is a classic. The part of the butler was very well played by a gentleman unprogrammed, or we should give him due credit.

Bushman made a speech of thanks at the end of the act which was the best speech he made.

Harry Breen was liked by the Colonial audience. He did the same act he has been doing for some time, which cannot be seriously considered even as a nut act, for it is really a "silly" act. He did not do the so-called "impromptu" song composing, but contented himself with making a sort of apology in a straight speech at the finish for the silly material he offered. Breen gets away with it, although he admits they'll get him some day.

The Clinton Sisters closed with a dancing act in which there were several changes of costumes and scenery, with animated cartoons to fill in the waits. They proved interesting.

H. W. M.

NEW ACTS

(Continued on Page 12)

EDWARD ESMONDE & CO.

Theatre—Proctor's 58th Street.

Style—Comedy playlet.

Time—Eighteen minutes.

Setting—Three.

"Mrs. Latham's Career" is the title of Edward Esmonde's new vehicle, and it offers him plenty of opportunity to win any number of legitimate laughs. Assisting him are two women, both of whom are well cast and make capable assistants. The act is well played, and while the story amounts to little, it serves well Esmonde's comedy vein.

He represents the husband of a woman who feels it in her bones as well as in her vocal chords that she is destined some day to be a satellite of brilliant hue on the operatic stage. She engages a voice culturist, a rather pretty young blonde. The latter is a most accomplished pianist and came in for emphatic applause following some well rendered selections on the piano. Most of Esmonde's comedy comes through his attempts to discourage his wife as to her vocal ability. While he is left alone for several moments with the young woman, he learns from her that his wife has been receiving letters from a certain man for a number of weeks. His manner of registering jealousy starts the laughs going again. Following a heated argument with his better half concerning in the young man, he grabs a letter from her hands.

The letter is from his son, and the substance of it reveals the fact that the pater has been made the victim of a plot engineered by mother, son and the young woman. The latter's real reason for being there is so that she can win over old chap's consent to her marriage with his son. To do this she finds it necessary to move him to tears, and this she does with a vengeance.

J. Mc.

FOSTER AND RAE

Theatre—Proctor's 58th Street.

Style—Comedy skit.

Time—Fifteen minutes.

Setting—Two.

Earl Foster and Ethel Rae both work commendably in a flirtation skit entitled "After Dinner," and at this house went over to a number of laughs and spontaneous hands at the close. Wilbur Mack is responsible for the piece, and the repartee is typical of that used by Mack in several of his other vehicles of the same style. Old and new material is well cemented in the cross-fire used, and practically all of it went over effectively.

The setting in two depicts part of a hotel parlor. There enters a good looking tall blonde, garbed in a striking evening gown. She is followed by a dapper chap in dinner suit and wearing a cane. He also wears a flat soft hat, which rather detracts from his otherwise good appearance. A flirtation starts, and the ensuing pleasantries and digs are all put over effectively. Both man and woman have a great deal of personality, and do their work in an easy, nonchalant and natural manner. After Foster comes to the conclusion that he is making some headway he asks the woman whether she likes dogs. "This is so sudden," is her reply. Most of the other laughs are worked up in the same way. Interjected is a song effectively rendered by Foster, while a duet for a close was also put over well. The act should run nicely at the bigger houses.

J. Mc.

LOEW OFFICE FORMING TEAM

The Loew office employees are now organizing a baseball team for the first time in two years. Moe Schenk, who managed the old teams of the organization, will manage this year's team.

VAUDEVILLE

AMERICAN

(Last Half)

Helen Jackley, looking well in a black velvet short costume, trimmed with rhinestones and wearing white tights, did several half back somersaults from a back bend to the stage from a ladder, using a handstand break on a small table. Later she removed the costume and showed a good figure in a two-piece gynastic suit.

Ardell and Tracey offer an act of singing and 'cello playing. The girl looked pretty in several changes of costume and has a good, clear voice with some good head tones. The man plays the 'cello well. While singing the first number a parket was allowed to run over the woman's fingers and arms. The act went over quite well; a bunch of roses being handed to the woman, which is unusual proof.

Mae and Hill have just been reviewed several times in their singing and talking act. The girl has decided personality, a charming manner and a smile; her partner, youth, looks and a neat way of working. Took several bows to good applause.

Robinson-McCabe Trio, two men and a girl, have a singing and comedy act that went over at this house, but lacks class for the better time, mainly due to the comedian's rough way of working and several gags that should come out because of their vulgarity and antiquity, and that old burlesque bit of business, dropping a hat to look at the girl's leg. "Asked your sister to sew a button on my pants—and told her any time I could return the favor," is quite suggestive, and that "ringing in my head—hollow it can't ring" gag, was told by Vic Richards in Dumont's Minstrel Show many years ago. The girl should remember that "knew" is pronounced "noo."

"The Fortune Queen" has been reviewed several times; the act went over well, Bernice La Rue adding daintiness and charm, speaking her lines well and dancing sprightly.

Hickey and Hart, see under "New Acts," were followed by the Jones Family, who made a hit principally to the work of the young boy who will develop in time and is worth watching. The act went over big when reviewed, stopping the show.

Joe Whitehead came on while the applause was still strong, said "it's a nice act" and got them right off the reel. Joe is sure-fire and cleaned up with his act and Nelly Bly hat.

The McDonald Trio, in a classy bicycle act, went over big; the girls look resplendent in their costumes and are a good contrast, one being blonde, the other brunette. The blonde has a wonderful smile and personality.

H. W. M.

COLISEUM

(Last Half)

Nine theatres out of ten in New York, or, for that matter, any part of the country, would be content to do the business in the evening that was done here on Thursday afternoon. If the house seats 3,500 there were at least 2,500 seats occupied.

For this half of the week, the "Invisible Voice," which seems to have aroused a lot of comment in the neighborhood, sang with the orchestra in "La Boheme," played as the overture. For the intermission Lawton had her sing "Kiss Me Again," coming in when the orchestra arrived at that part of "Mile Modiste."

It seems that the days are now here when acrobatics are beginning to get some recognition. We do not refer to the circus, but to vaudeville acts. Les Gellis, a male trio, at this house, were compelled to take an encore, in the opening spot, after doing a snappy routine of risley and tumbling work. One of the three is a midget, who serves effectively to get laughs.

Russell Mack was pleasing in the second spot, but could have left them wanting more, instead of giving them too much of himself. His stories have all been either used in other acts, or printed in the dailies during the past five years—but that's no handicap with this audience, who laugh and applaud at anything, as long as they like your looks. And Mack is a neat appearing chap.

Farrell-Taylor and Company, two men in blackface and two women, were entertaining all through. The blackface comedy is funny, and instrumental bits fair. While the act has been seen for several seasons, it is still good for many more.

Irene and Bernice Hart are two very charming little Misses, and with Walter Donaldson at the piano, have turned out a very pleasing act.

Allman and Mayo didn't go as well as they usually do, but kept the laughs coming while they were on stage.

Joe Howard has made quite a few new changes in his "Chin Toy," and all are for the better. New costumes and new girls are now in the act. The Apache dancers, Zaza Ehrick and Adele Yost, have a great punch in both their numbers and a novelty in the "coat bit." Chong and Rosie Moey do more work than ever, and better. Howard and Jack King did their parts excellently. The act doesn't let down for a minute.

G. J. H.

PROCTOR'S 5th AVE.

(Last Half)

Althea-Lucas and Company, man and woman, opened the bill with a novelty gynastic act, in which the woman is featured. She is a comely Miss, with a well-formed figure, and very good muscular development. She works on the Roman rings and high bar. The man does little, but does it well. They took several bows.

Haig and Lavere, two men in the second position, offered a talking and novelty turn that went over like a whirlwind after a rather slow start. Haig whistles exceptionally well, and the other lad plays the accordion, and the double numbers between them did the trick. They open with some fast "chatter," the outstanding bit being the "cigarette" talk, which created a lot of "smoke."

Gibson and Price, a comedy juggler, and a crayon artist in the third position scored a hit of unmistakable emphasis. Gibson works very well, keeping up a running fire of comment while working. His talk is very funny but at times his English is rather poor. He should watch it. The girl does her drawing very nicely. A good novelty.

Kranz and White, two men, were fourth. Kranz was formerly with Kranz and La Salle, and White did several acts of his own. This new combination is starting out much like Kranz and La Salle did. They scored emphatically in their rendition of several published numbers. At present the act has more force than polish. It needs some real comedy lines and more work.

Charles Mack and Company, the latter man and woman, offered an Irish character skit that has some very "meaty" lines in it, and some very poor ones, too. On the whole, however, it is a very pleasing little offering. The two men portray Irishmen, both aged, of different types. The girl plays the part of a "sweet colleen," which she fits very well. The two men have been life-long pals, but like pals often quarrel. The older of the two is about to die, and the other comes over to cheer him up. His efforts to do so amused the audience perceptibly. The girl did some very good dancing in the way of an Irish reel.

Tighe and Leedom were sixth. They cause much merriment by their overbear proportions and by their "give and take" repartee. Miss Leedom is a comedienne with lots of pep and a dash of ginger. Tighe is a happy-go-lucky sort of chap with a nonchalant air of working that appeals.

"A Creole Cocktail" was the seventh act to make its appearance. It was the "riot" act of the bill. There are four men and two women in it. For detailed review see "New Acts."

Pinto and Boyle, a male three-act, of the "plant" variety, were eighth. They got laughs and applause aplenty on their work. The malapropism of their act is their musical ability. Boyle as a singer, the "dub" musician as an instrumentalist, and Pinto as the master of a musical trunk. They scored and let it go at that.

Amaranth Sisters, assisted by two men, the Alexix Brothers, offered a novelty dancing and acrobatic act that was enjoyed to the utmost by those who remained to see it. The novelty, staging and versatility of the act is commendable. They well deserved the plaudits they got.

S. K.

CITY

(Last Half)

Helen Clark and company, the "and company" being two well-built athletes, did a series of feats on trapezes and a tape; went over well in the opening spot.

Kelly and Brown, man and woman, offer a neat act of singing and dancing, the man having a good tenor and falsetto which he uses occasionally. The girl does a number of different dance steps and looked well in changes of costume.

W. E. Whittle, reviewed recently, went over very well, the act is considerably better without that bit in "one."

The Four Ushers, a singing quartette of girls, which includes Maude Beaudry, Jo King, Florence Rehan and Helen Edwards, put their harmonizations of published numbers over to very good applause at the upper show.

Curtis and Fitzgerald, whom we have reviewed in detail before, put over a number of whistling imitations to the approbation of those assembled.

Percy Pollack and Company have a weak act in which such old timers as "pick up my old hat," "Phillip McCann," "Jack Cass" and others were heard. Pollack does a similar character to the one he did in "De Luxe Annie," but makes it a doctor. He carries a stethoscope in a Corona typewriter case, used to represent a doctor's carrying case, which is all wrong.

The girl in the act does not sing or dance well.

Lucky and Harris sing published numbers and tell a lot of old ones such as "the reason girls leave home—I'm the reason," we can't say Harris is lucky, or the audience either. They flopped badly.

The El Bart Brothers, with their clever and well known acrobatic feats, closed the show.

H. W. M.

PROCTOR'S 23d ST.

(Last Half)

An exceptionally good show from the first to the last, which was a pleasure for a much satisfied critic to review, hit them a wallop with the first act and never let them recover until after the last, embracing a diversified program of versatility, including singing, dancing, pretty girls, novelties, good comedy and acrobatics. The show moved with speed and pep, in fact it was quite fast, even the orchestra being keyed up just right.

Leavere and Collins, with a good acrobatic act, started the ball rolling nicely; see under "New Acts."

Dutil and Colby were a very strenuous punch in the next spot, adding decided impetus and stopping the show in the number two spot. They will be reviewed in detail elsewhere.

Lee and Gillespie, two pretty girls, with the assistance of a pianist, put over the next punch, never letting the tempo drag for a moment. The act is the essence of refinement and class; reviewed in another column.

Sully and Mack "cleaned up," getting many laughs and strenuous and emphatic applause. The straight has an attack in the singing of a ballad that is born of experience, and the wop comedian certainly put his laughs over with the best possible effect. They took many bows to good hands.

Higgins and Bates, in a beautiful act, held them with their personality, dancing and shapely beauty. The costuming, light effects, staging and class were admirable. See under "New Acts."

Harry Jolson stopped the show in the next spot, assisted by a plant in the audience and a young girl reporter with a red notebook. They wouldn't let Jolson get away and after many encores, he was forced to do another number after the sign for the next act had been flashed.

Canary Opera, a beautiful classy novelty, which will be reviewed in detail in another department, closed a bill that would make good as it stands, in any English-speaking vaudeville theatre in the world, and is one of the very best the writer has ever seen.

H. W. M.

PROCTOR'S 58th ST.

Scamp and Scamp got them warmed up with their comedy acrobatic feats and aside from winning a number of laughs also drew down a good hand at the close.

Marcus and Booth, another two-man act, held down the duce position and held it down in a capable manner. Their talk proved meaty and was the medium to numerous giggles, while their singing also met with the approbation of the out-fronters.

Edwards, Ornsby and Doherty offered a scintillating little melange of music and song and easily carved a niche for themselves in the hit column. A man and two girls comprise the trio, the former being a bright spot at the piano and with the violin. Both the girls have winning personalities and the singing resulted in such vociferous applause that an encore could not be denied.

George Nagle and Company got them with comedy and song. Nagle is a comic with a sure-fire line of chatter and an engaging smile. The "and company" is played by a little blonde Miss who works in a manner which should warrant her billing. Their repartee registered while some toomfoolery was handled so well that they easily edged their way into the hit column.

Mlle. Rhea has a most refined dance offering, well mounted and presented in almost faultless style. Her graceful and artistic dance endeavors met with merited applause and resulted in her scoring one of the hits of the bill. The little exponent of terpsichore gives three males, who assist her, ample opportunity to display their wares. Joseph Mack makes a capable assistant in several of the dances and also won his way to applause in several songs. Another chap works smoothly in one of the dance numbers, while the third fills in well as accompanist on piano and with the violin.

Al Raymond talked about politics, the subway, telephone and other topical things and his caustic remarks drew down giggles after giggle.

Lohse and Sterling round out a fairly good program with a well presented aerial act.

J. Mc.

APOLLO TO PLAY VAUDEVILLE

MARTINSBURG, W. Va., March 28.—Beginning on Thursday of this week the Apollo Theatre here will inaugurate a new policy. It will play road shows and pictures the first half of the week, and vaudeville the last half, booked through Frank Wolf, of the Nixon-Nirdlinger offices. The first bill will consist of Lyndall Laurell and Co., Lieut. Charles Girard, Three Deslys Girls, Carney and Rose, and The Gladiators.

HARLEM OPERA HOUSE

Frances and Love sent the bill off to a good start with a nice little singing act. They represent a couple of Gypsy sweethearts who agree to disagree and tell about it in song. A year later they meet again and a reconciliation takes place, once more through the medium of song. Both have good voices and their efforts met with sincere approbation.

Yule and Richards win laughs right at the break. A canopy is revealed behind which are heard the voices of a boy and girl, he pleading, she saying "nay." The canopy falls, bringing both of them in view and they then proceed to entertain through the medium of song and dance. The girl is a cute little Miss chuck full of the good old "pep," while her partner is an eccentric hooper of ability. For a close he handles a saxophone while she manipulates her feet.

Handers and Milliss got them with their hokum and the manner in which they sling their derbles. The outfronters just thrived on the toomfoolery and also warmed up to the manner in which the team danced.

Imes and Aberdeen have a neat, well presented and entertaining act which went over to the best hand of the bill. Miss Imes is a clever little lady and won true applause in several vocal numbers. Aberdeen makes a capable assistant and got all of his lines over effectively. They represent a married couple who have quarreled because he wanted to go to Florida for a honeymoon and she catered to Bermuda. They meet on a boat bound for the latter place. The girl is good in her attempt to regain the affections of her young hubby, while he is just as good in his hard-boiled manner of standing pat. Eventually, however, she breaks down his defense, as is usually the case where a maid and a man is concerned.

Jack Ingless and his crazy business went over with a bang. His particular style of entertaining might not be appreciated by all but they surely masticated it at this house and he had great difficulty in getting off.

The Ziegler Sisters are both dainty and graceful exponents of terpsichore and received some spontaneous and merited applause at the close of their act.

J. Mc.

CROTONA

(Last Half)

Al Libby opened the show. He does a good routine on the bike and monocycle and scored with it. He features a stunt turning four times around on the handlebars. His work is good enough to get him over on the three-a-day, and those few remarks in Yiddish were unnecessary.

Had Burns and Lorraine felt like it, or perhaps possessed the knowledge of how to do it, they could have easily jockeyed sufficient applause to have stopped the show. As it was, they almost did it, and therefore, deserve more credit since the applause was legitimate. The boys do a routine of singing and dancing, featuring a series of impersonations. The two are young, and with a season or so on the better small time, will be ready for the big time.

Jerome and Kranz followed the Fox news reel and a Mutt and Jeff. This pair (not Mutt and Jeff) do a refined singing and instrumental offering that should make the better houses easily. The woman is attractive and sings very well, in addition to playing the piano. The man also possesses a good voice and plays the 'cello capably. White, Black and Useless, that old circus act, was a laugh from start to finish. The act would have been better placed in closing the show, changing places with Miller and Fair, whom the change would also have benefited.

Some years ago George Morton, with Dave Kramer, was one of the funniest blackface comics in vaudeville. Up to about a week or so Morton had been in England—and is supposed to be here for four weeks, before returning to England. And what England has done to a good performer will be told in detail under "New Acts."

Harry Miller and Peggy Fair, misplaced in closing position, have a very pretty dance offering that, with a big time audience would score much better than it did. Both Miller and Fair make good appearances, and dance excellently. The act is staged artistically and the wardrobe is very attractive.

G. J. H.

SCHWARTZ TO BUILD THEATRE

CHICAGO, Ill., March 28.—D. L. Schwartz, proprietor of the New Apollo Theatre, a West Side vaudeville house, is planning to erect next year a vaudeville theatre which will seat 3,500 persons. He is at present the owner of the leases of the Windsor and Milda theatres, which are being devoted to vaudeville. The Windsor Theatre may be used next season by A. H. Woods as a producing house for his New York attractions.

VAUDEVILLE

AMARANTH SISTERS

Theatre—*Harlem Opera House.*

Style—*Dancing, acrobatics.*

Time—*Eight minutes.*

Setting—*Special, in "full."*

The Amaranth Sisters, presented in an act staged and produced by Joe Mercedes, proved a welcome relief from a horde of other acts of similar ilk.

The set was a "cyc" of old rose satin in the centre of which was seen a many-fold screen that was artistic. There were hanging baskets of flowers, and an ovoid lamp of translucent iridescent silk, with green beaded fringe, hanging centre. The lighting and effects were admirable.

The Amaranth Sisters made their appearance in pannier gowns of old rose and gold, and did a dance, following which, with the assistance of a couple of pages in "square cuts," they made a quick change, on the stage, to gowns of black and white trimmed with jet; another dance followed.

An unlooked-for surprise was next presented when the two pages proved to be acrobats and showed a number of good hand-to-hand feats and other gymnastic stunts, the girls changing behind the screen in the meantime.

In Japanese costumes of blue and silver, with caps of blue and silver fringe, with gold bullion tassels, the girls did an acrobatic dance that won them decided response.

The men then presented a unique gymnastic feat, never seen before by this reviewer.

A standing gilt lamp with varicolored silk shade was placed on the knees of one of the men who "bridged" on a small stand, which was decorated to match the set. The illuminated lamp was held at an angle by a couple of cords culminating, at the free end, in a leather mouthpiece, which was held in the teeth of the understander. The other acrobat then climbed up the lamp, which was used as a "perch," pushed his way through the shade, and at an angle that looked to be about 60 degrees, performed a number of hand stands and other feats, the understander taking both hands, which had previously been supporting him from the stand, the counter weight of his partner allowing him to maintain his balance. This registered well and drew applause.

The girls reappeared in full fleshings with blue ostrich plume trunks, pictorial adornments of blue ostrich feathers, in the centres of which were small flower ornaments; narrow black velvet shoulder straps, set them off well. An acrobatic dance different from the previous one followed, the girls disappeared behind the screen and the two men in pierrot costumes of white and black longitudinal stripes, with conical hats, in which the stripes ran on the bias, and wearing dominos, made their appearance. They pantomimed, looking through the screen and around it, as the girls came through the revolving panels in gowns of salmon satin, with sashes of blue and fringe, hats to match, with shaded aigrettes and white slippers and silk stockings; jeweled shoulder straps set them off well.

A very well rehearsed and staged chase through the panels of the screen, all of which revolved, proved a good novelty, the girls concluding with a number of fast acrobatic whirls.

This act has been staged by a master craftsman, is essentially class and big time, and would be a feature in a good spot.

It went over very well when reviewed at this house with a very cold, unresponsive audience where this kind of act does not especially appeal and, held them all in till the finish.

In these days of inevitable piano solos in dancing acts, waits for changes and noisy jazz, this act proved a welcome, artistic, soul-resting, relief. H. W. M.

NEW ACTS AND REAPPEARANCES

(Continued on Page 25)

DUTILL AND COLBY

Theatre—*Proctor's 23rd St.*

Style—*Singing, talking, dancing.*

Time—*Nineteen minutes.*

Setting—*One.*

The man's initial song is interrupted off stage by the girl who enters; she is a pretty girl with an arch smile, a positive radiant personality and looked dainty and refined in a low cut gown of fish-scales with blue at the waist from which a couple of cords depended, at the ends of which were rotund ornaments. She also wore a green ostrich plume turban, pink silk stockings, satin, cream-shaded slippers and had on a very good make-up.

Some talk followed which was good, and productive of laughs although rather a rough style for the dress and also the girl, from whom less strenuous style was looked for. She is a good comedienne, and were she dressed different for the opening, it would seem more apropos. Following, she sang "I'm a Nut" first straight and then as a chorus girl who had imbibed moonshine, would sing it. In this she was clever, artistic and reminiscent of Constance Farber when she used to sing "Call Me a Taxi." The number went over to a good hand.

The man sang in good, strong, clear voice, a ballad with force, admirable phrasing, and harmonious tonal values, making one of the big punch hits of the act at this point which threatened to force an encore. He wisely desisted, however, and the girl made her re-entrance in a costume, the bodice and shoulder straps of which were rhinestones affording a good contrast to the lavender bloomer pants worn. Pink slippers and stockings adorned shapely limbs and displayed a cute figure. On each leg were three triangular shaped satin backgrounds, ornamented with rhinestones which, displaying the limbs in the intervening spaces, presented a new and artistic effect, the girl looking very pretty with her youth and charm.

The man sang in "foot spot," the girl danced, did some kicks and a cute little touch of the shimmy for a finish.

The act made a decided hit, shows class, big time and stopped the show. They wisely refrained from doing an encore. Should have no trouble in the big time houses. H. W. M.

GIBSON AND PRICE

Theatre—*Harlem Opera House.*

Style—*Juggling.*

Time—*Fourteen minutes.*

Setting—*Full stage.*

A duo composed of male and female, the former a juggler of parts and the latter more or less of an ornamental fixture in the act, who does an art bit with brush and canvas to fill in. The manipulator accompanies his various feats with a line of chatter in which he gained legitimate but a great many forced laughs. He has a ready flow of verbiage, a likable personality, and gets most of his stuff across well, the only drawback being that he overdoes the talking bit.

Much of it concerns the merits of the act and his fear for its livelihood. On her initial entrance the girl is garbed in a black dress, the reason for it being, the man admits, that the act died the night before. Old and new gags are mixed in good proportion, while his efforts with the various objects are cleverly put over. He went well with a cigar and hat bit, and juggling of hats, while his manipulation of other objects proved equally effective. In the opening spot at this house the turn went over to a good hand and should not lack for work at the pop houses. J. Mc.

JIM AND FLO BOGARD

Theatre—*Harlem Opera House.*

Style—*Singing and talking.*

Time—*Eleven minutes.*

Setting—*One.*

The man wore a dark suit, and the girl looked resplendent in a gown of pink, almost cherry colored panne velvet trimmed with fur, a hat to match was trimmed with black ostrich plumes.

A clever touch was the handbag, made of the same material as the dress; the girl looked quite well.

Some talk was indulged in that was small time and unproductive of laughs, following which the girl sang a slow, lifeless, sleepy and punchless ballad.

We then heard from the man the following example of English as "she is spoke." "No, no—you can't force no half pint on me!" following which the old parody idea in the business was used with the melody of "Oh, How I Hate to Get Up in the Morning." When the writer was a small boy, quite a number of years ago, he heard among many other songs, of a similar kind, "You Can't Change It," in which the idea of a woman leaving her glass eye, false hair, corsets, false teeth, etc., on a chair, was used. At this late day we look for a little improvement.

Talk which followed contained such remarks as "All you need is me," instead of "is I," and such old ones as "It's a sad, sad story; would you like to hear it? No; well, I'll tell it to you," and "The Soap Song from Lux."

We were also edified by the remark by the man that the girl was "hitting on one tonsil." Just why comedians (?) should find it necessary to refer to tonsils, adenoids, kidneys and other parts of the body, is not clear.

A double number used for a finish, in which J. K. Emmet's lullaby was warbled, did not succeed in sending them over. H. W. M.

HANKY PANKY, JR.

Theatre—*Proctor's 125th Street.*

Style—*Musical revue.*

Time—*Twenty-five minutes.*

Setting—*Two, and full.*

Characterized as a musical revue, Hanky Panky, Jr., simmers down to a succession of specialties. The act is well mounted, the girls of the ensemble work with precision and grace, while two males prove effective in several singing numbers. Some of the dancing bits are in need of additional polish, but will acquire this with work.

The opening of the turn proves effective and sends the act off to a good start. Before a velveteen drop in two, four girls appear, garbed as waitresses. They announce themselves as the prologue girls, and add that they are there to serve the auditors with bits of entertainment. One of the two men used in the act then enters and, while he is singing, the waitresses, assisted by four other girls, make a costume change in view of the audience.

Following another singing number by a female, the set is changed to three, revealing a roof garden scene. A mechanical toy dance worked by a boy and girl proved effective, and won a good hand. Back before a drop in two, the two males do a burlesque Russian dance, which fell flat, and which was very sloppily rendered. Three of the girls in a song and dance bit also ran poorly and worked in a manner which seemed to give the idea that they didn't care whether it got over or not. The rest of the singing and dancing bits proved acceptable, and a fast finish resulted in an appreciative hand. J. Mc.

HIGGINS AND BATES

Theatre—*Proctor's 23rd St.*

Style—*Dancing.*

Time—*Fifteen minutes.*

Setting—*Special in full.*

Two very pretty and decidedly shapely girls in a fast, artistic dancing act, well staged and neatly presented.

Before a blue "cyc" a pianist seats himself at the piano upon which there was a very effective rose embossed satin and gold throw.

The curtains parted and the two girls were discovered in "Two and a half" seated before a futuristic background.

They were attired in low cut costumes of salmon, lace and gold, the skirts of which were lace net ornamented with varicolored ribbon, rosebud rosettes and were gold net hats with cerise plumes.

A dance followed showing technic, graceful abandon and a number of good kicks, both girls being quite light on their feet. In short costumes of blue ornamented with what appeared to be bunches of grapes, the bodices of which were gold brocaded satin on which were lateral bows of gold ribbon and wearing bands around their heads, the girls put over a graceful big time dance to a good hand.

A short, uninteresting, piano solo was rendered with good tones, artistic phrasing and musical interpretative values.

In Egyptian costumes which were very effective, displaying bare legs and parts of the torsos uncovered, the girls looked neat with the dim lighting effected; they put over an artistic dance following which the pianist played popular airs and induced the gallery to whistle, much after the manner of Bert Green; the young fellow has a good personality, and held them nicely during the times the girls were changing, through the force of his personality.

In backless black and jet costumes with cobweb pantaloons, metallic cloth silver collars and hats of black and aigrettes, and black slippers, a fast dance was offered for a finish. It was very well done and proved a suitable conclusion to a very good dancing act that made a very emphatic and decided hit, many bows being taken to strenuous applause. H. W. M.

LEAVERE AND COLLINS

Theatre—*Proctor's 23rd St.*

Style—*Acrobatic.*

Time—*Five Minutes.*

Setting—*One.*

Starting with an argument off stage, a woman enters in brown sweater, and brown and white sport skirt and sport shoes to match. She wore a brown tam with a white pom-pom.

She made an excuse about her partner saying that she would do the act alone and started a song; her partner interrupts and the two then did a series of acrobatic tricks in a clever manner, the woman being the understander.

The woman is a splendid example of physique, and handles the man who is far from small, with ease.

One of the best tricks was the head stand and the back to back pull-up to a hand-to-hand and down again.

All the stunts were neatly accomplished and the team got over exceptionally well in the opening spot. H. W. M.

THE HEYNS

Theatre—*Jefferson.*

Style—*Equilibrist.*

Time—*Eight minutes.*

Setting—*Full stage.*

Man and woman, in an excellent routine of hand-balancing and jumping equilibrist stunts. Quite a few new stunts are shown. The act is framed in showmanlike manner and will hold an audience anywhere. G. J. H.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

ACTORS' ASSOCIATION TO USE BOYCOTT IN CONTRACT FIGHT

Managers Who Refuse to Accept Its Terms and Issue the Standard Contract to Be Severely Dealt With—Also to Fight Sunday Openings.

LONDON, Eng., March 26.—On Monday of this week the "Boycott," as recently proposed at the general meeting of the Actors' Association, was put into operation. The boycott is the means taken by the association to force the adoption of the standard contract, and to put out of business all so-called "bogus" managers. The measure provides that any manager issuing a contract other than the standard form is to be boycotted, and that any member who accepts a form of contract other than the association standard form is to be expelled. Managers who do not guarantee the minimum wage stipulated in the standard contract also come under the ban of the organization.

The same meeting adopted a resolution to carry on an extensive campaign against the proposed Sunday opening of theatres. Measures have been taken recently to bring about legislation revoking the Lord's Day Act so as to allow for the operation of theatres on Sunday on full weekday schedule. The association has already begun its anti-Sunday opening campaign and state it is to be vigorously prosecuted.

The boycott resolution called for the levying of a sum of 12 cents on all members every week for six months for a "Protection Fund," to protect members who lose employment through having adhered to the demands of the association upon the managers. The resolution, as placed before the meeting recently, is as follows:

HERBERT SHELLY DEAD

LONDON, March 26.—Herbert Shelley, the well-known actor-manager and playwright, died at West Stanley last Monday from pneumonia, contracted while on a tour.

Mr. Shelley has had a varied career. In early manhood he served as a soldier in Canada. From there he went to America, where he started acting, and later came to this country, where he played with leading managers. For some time past he has toured on his own account with his own plays and sketches. He leaves a widow and one daughter.

CONCERT ARTISTS MEET

LONDON, March 26.—A meeting of the Concert Artists' Association was held at St. George's Hall on Sunday. A satisfactory state of affairs was revealed. The financial report showed an increase of over £1,000 since 1911.

Alfred Thomas was elected to fill the chairmanship vacancy brought about through the resignation of Harold Montague, who was compelled to take this action through business pressure.

MANY SHOWS CLOSING

LONDON, March 26.—The "Tempest" has closed at the Aldwych, and next week will mark the closing of "French Leave" at the Apollo, "Pantry" at the Criterion, and "It's All Wrong" at the Queen's.

BRASHER AT BRIGHTON

LONDON, March 26.—Robert Brasher opened at Weymouth March 21 in "A Temporary Gentleman," and will play Brighton Easter week.

SHOW PASSES CENTURY MARK

LONDON, March 26.—The one hundredth performance of "The Charm School" has been given at the Prince of Wales.

"(a) In pursuance of the policy laid down at the Ambassadors by resolution of a general meeting, held December 19, 1920: 'That this meeting approves the Council's policy to boycott managers who do not pay the minimum wage and those who do not observe the conditions of the Standard Contract, and pledges itself to support this policy to the fullest possible extent.'

"It is hereby resolved that on and after March 21 every manager coming within the scope of the above resolution shall be, as far as possible, boycotted by the association.

"And it is also resolved that any member after that date who signs a contract other than the Standard Contract shall not be entitled to the protection of the association, but that any artist who shall suffer by carrying out a resolution of the Council shall, according to the rules, be entitled to protection from the protection fund.

"(b) That a protection levy shall be made on all members of sixpence per week for six months, commencing from Monday, March 14."

The Touring Managers, and other managers' associations, have pledged their aid in the "boycott" campaign, and several trade journals have announced that they will not accept advertising matter from managers or agents unless they agree upon issuing a standard contract. The touring managers make it one of the conditions of membership in their organization to issue the standard contract.

CUTTING FILM STAR SALARIES

BERLIN, March 26.—A combination of all German producers has been formed to curb the salary demands of the film stars. It was announced here today.

An agreement has been reached where no producer will pay more than two thousand marks a day, about thirty American dollars at the present rate of exchange. This amounts to an average reduction of fifty per cent in the salaries of high priced artists. No specified number of workdays will be guaranteed in contracts hereafter. It was also agreed. Picture directors are exempted from this cut.

REANDEAN HAS ANOTHER PLAY

LONDON, Eng., March 26.—The Readean Company has taken over the lease of the Aldwych from Miss Viola Tree, and will run a season of plays by the younger British authors during the Summer. For the Autumn they will produce there a new play entitled "Hassan," written by Elroy Flecker, with music by Delius.

PLAYS HAVE LONG RUNS

LONDON, March 26.—"Lord Richard in the Pantry," which is playing at the Criterion here, is nearing its 600th performance at that theatre, and "The Wandering Jew" passed its two hundredth performance at the New Theatre last week.

ELSIE JANIS' SHOW CLOSES

LONDON, March 26.—Elsie Janis closed at the Queen's on March 19 in "It's All Wrong," and Percy Hutchinson, by arrangement with Sir Alfred Butt, opened in "Nightie Night" March 22.

SACKS TO DO "MARY"

LONDON, March 26.—The American musical comedy success "Mary" is now being cast for early production at a West End theatre. J. L. Sacks is making the cast.

CO-OPERATIVE THEATRE TO START

LONDON, March 26.—A new idea in theatre management is to be tried out at the Surrey Theatre, Westminster Bridge Road. All the artistic, technical, administrative and labor elements employed at the theatre will be represented by a committee of management. Audiences will be asked to take shares of stock. The trade unions of the city have given their support, and the co-operative union has agreed to accept affiliation. Financial support sufficient to start things is already forthcoming.

RICHARD MORTON IS DEAD

LONDON, Eng., March 24.—Richard Morton, lyricist and journalist, died here recently. Morton, who wrote many successful songs, is remembered particularly for "Ta-Ra-Ra-Boom-de-ay," which was written over thirty years ago, and was responsible for bringing Lottie Collins, the mother of Jose Collins, to the front. Morton, who adapted the song from a then popular American ditty, could never account for its phenomenal success.

LONDON TO SEE "THE BAT"

LONDON, Eng., March 26.—Avery Hopwood, American dramatist, is expected to arrive in this country within ten days. While here he will personally supervise the production of "The Gold Diggers," of which he is the author, and "The Bat," of which he is co-author with Mary Roberts Rinehart, selecting the cast for both plays. He will also go to Paris where he will do likewise.

ONLY TWO OPERAS PAID

PARIS, March 26.—Although it was shown in debate held in the Chamber, over a proposed increase of 700,000 francs in the annual subvention of the Opera, that a daily deficit is being made to the amount of 12,000 francs, the increase was denied.

It was also brought out, during the debate, that the only two operas, which when sung, carried expenses at the Paris Opera, a German composition, "Die Valkyrie," and "Faust."

"PASSING SHOW" TO BE SEEN

LONDON, March 26.—"The 1921 Passing Show," which is to be produced Easter Monday at the Empire, Preston, was staged by Gus Solke, well-known in America. The book of the piece, which is presented by Julian Wylie and Jas. W. Tate, is by Lauri Wylie and the lyrics by Clifford Harris and Valentine. Jas. W. Tate wrote the music. Harry Angers is the principal comedian.

BENEFIT FOR EX-SERVICE MEN

LONDON, March 26.—Seven variety theatres will give special matinees for the benefit of Lord Haig's Fund for ex-Service Men on either March 30 or 31. These houses are Finsbury Park, Empire, Stratford Palace, Chelsea Palace, the Metropolitan, the New Cross Empire, Brixton Empire and Penge Empire.

"WALLINGFORD" REVIVED

LONDON, March 26.—"Get Rich Quick Wallingford" was revived at the Bonsoire March 14, and will go on tour.

Those in the cast are Charles Hanbury, J. C. Buckstone, Boyd Davis, Charles Crawford, J. J. Hooker, Tom Fancourt, June Meredith and Adela Measor.

"LONDON TO BAGDAD" COMING

LONDON, March 26.—"London to Bagdad," a new I. V. T. A. production, will be presented in September. The book is by Joe Peterman and R. R. Pecorini, with lyrics and music by F. Harper-Shove and R. R. Pecorini.

FRANCES CORNELL IN PARIS

LONDON, Eng., March 26.—Frances Cornell who has been working in England the past year, is now in Paris. She will leave for New York in a short time.

LABOR SEEKS TAX ABOLITION

LONDON, Eng., March 26.—The Labor Party, through the Joint Committee on the Cost of Living, appointed by the Parliamentary Committee of the Trades Union Congress, has reported to parliament asking for the abolition of the entertainments tax on the ground that it was unnecessary, and imposed an extra burden on the masses who constituted the amusement seeking public. The report says in part:

"The entertainments tax, which yields about 1 per cent. of the total national revenue ought, in our opinion, to be abolished. It is but little better than the nineteenth century 'tax on knowledge.'

"We do not think that theatres, cinemas and concerts always exert the kind of influence which we should desire but in the drama, in music, and—as its technique and possibilities become better understood—in the cinema we see agencies which ought to be encouraged rather than discouraged by means of taxation.

"We should prefer to see the State subsidizing art, music and the drama rather than relieving the well-to-do of an additional £11,000,000 of direct taxation by taxing the enjoyments of the mass of the people."

TALMADGE FILM BANNED

PARIS, March 26.—"In the Night," a motion picture starring Norma Talmadge, has caused quite a bit of comment by the action of the French censors, who banned the film, as part of the cinema cleansing campaign to make Paris the most moral city in the world, as far as movies are concerned.

The film has for its plot the story of an Eastern dictator, who gives the male population liberties with the women. There is apparently nothing objectionable in the actual presentation, but the censors consider it immoral.

The comment which has arisen is directed against the censors, to the effect that they are being too severe in the censorship of films, and not sufficiently so in that used against authors.

COURT ACTRESS RETIRES

VIENNA, March 26.—Frau Schratt, the famous court actress who was so closely allied with the life of the former Emperor Francis Joseph, and who was known as the uncrowned kaiserin, broke the last tie that connected her to the Hapsburg estate of Schönbrunn, last week, when she sold her villa there. She has retired to Ischl, where for the last 30 years she lived.

FRANK ARCHER IS DEAD

LONDON, March 26.—Francis Dukinfield, known professionally as Frank Archer, died at Leicester last week. He was a member of Sam Hague's Minstrels in the late seventies and was associated with the variety stage until his retirement ten years ago. He wrote all his own songs, also many for other artists. Interment was made at Gilroes Cemetery, Leicester.

HENRI DU PARC DECORATED

PARIS, France, March 26.—Henri Du Parc, a widely known musician and composer, was decorated by the Government with the Cross of the Legion of Honor. He is seventy-three years of age. For the past twenty-seven years, Du Parc, who is extremely eccentric, has been writing music incessantly, and burning each manuscript as soon as he finished it.

"RAINBOW GIRL" TO BE SEEN

LONDON, March 26.—"The Rainbow Girl" will be presented soon at the West End Theatre by Tom Ryley. A lively production is expected with a corresponding cast.

THE ALDWYCH LEASED

LONDON, March 26.—Readean, Ltd., have taken over the lease of the Aldwych, formerly held by Viola Allen. "The Blue Lagoon" opened there March 26.

BURLESQUE

COLUMBIA SHOWS WILL CLOSE EARLY

ROAD CONDITIONS POOR

Several of the shows at present playing the Columbia Wheel, are according to report, scheduled to close before their usual closing dates, and it is expected that outside of the really big cities the circuit will close its season much earlier than usual. That the heads of the circuit were contemplating such a move, was made evident by developments last week, and although nothing of an exact nature has been determined, indications are that the closings will take place within the next week or ten days.

Although the names of the shows thus affected, or which will be affected, have not yet been disclosed, it is known that many of the attractions, ordinarily money makers have been handicapped by conditions on the road, over which they had no control, and several of the shows have had to play in territory where labor and living conditions were extremely unfavorable, especially in factory and mill districts, where the unemployment problems are heaviest, and where money is the tightest, and as a result these shows have been losing money. Rather than continue the shows under such conditions it has been decided to close them. The names of the shows will be announced the latter part of this week.

CHANGES IN GARDEN CAST

Maybelle, Fi Fi, Jack Stanford and Dave Shafkin closed at the National Winter Garden last Saturday night. Miss Maybelle has been at the house the past year and a half. She goes to the Folly, Baltimore, next week, and the Gayety, Philadelphia, the week following.

DOC DELL MARRIED

Doc Delano Dell, formerly of burlesque, but the past two seasons with productions, who closed his season last Saturday night with "Listen Lester" at the Montauk Brooklyn, announced his marriage on Dec. 1 in San Francisco to Betty Kirkbride, a principal in the same company.

CHANGES IN "FLASHLIGHT" CAST

Several changes have been made in the cast of the "Flashlights of 1920." Noble and Brooks left the show in Albany. Hart and Rose have taken their places. Alice Isabelle has closed, Olka taking her place, and Gene Blake has been added to the cast.

TINY HILSON RESTING

HUNTINGTON, W. Va., March 24.—Tiny Hilson, ingenue of the "Girls from Happyland," is taking a rest at the home of her parents in this city. She will remain here for a few weeks and will rejoin her company before the close of the season.

REDELSHEIMER BOOKS MANY

Louie Redelsheimer booked the following people for the Folly, Baltimore, this week: Oce Hamilton, Ben Moore, Fred Reese, Hal Groves, Lillian Franklin, Patsy Klein and Madge Stewart. The cast will play the Gayety, Philadelphia, next week.

THANKS FOR GREETINGS

Easter greetings have been received by the CLIPPER from Alfaretta Symonds, Jimmie Parelle, Kitty Carr, Billy Grey, Art and Mary Weinberg, Phil Paulscraft, Mattie Quinn, Lew Talbot, Vi Penney, Sam Bochen and Jessie Reese.

XELA MADCAP MARRIES

OMAHA, March 24.—Xela Madcap, premier dancer of Jean Bedini's "Twinkle Toes" company, was married at noon today to Gus Short, a member of the jazz band attached to the same show. The event was a surprise to the remaining members of the company and was witnessed only by Miss Betty Weber and Ralph Austin, fellow players with Miss Madcap. After the ceremony, the members of the company were entertained at dinner at the Hotel Plaza by the newly wedded couple. They will continue with the show.

PHIL TRUEHARDT DEAD

TACOMA PARK, Wash., March 26.—Phil W. Truehardt died here yesterday in a local sanatorium of blood poison. He was a brother of William Truehardt, manager of the "Round the Town" Company. Truehardt who was 45 years of age at the time of his death. Before coming West he was private secretary to the Collector of the Port at Baltimore. He will be buried from his home in Baltimore Monday.

FANNING IN HOSPITAL

Frank Fanning, of the Mollie Williams Show, is in the City Hospital, Jersey City, where he went last Wednesday. Don Trent, straight man of the company, is playing Fanning's part in Mollie Williams' dramatic act, while Arthur White, the property man, is playing the other male character in the act.

CHANGES IN KAHN CAST

Harriett Nolan, prima donna, and Laura Houston, soubrette, will close at Kahn's Union Square Saturday night. Frances Cornell who returned from Europe last week will open at this house Monday. Miss Cornell has been in Europe almost two years, playing vaudeville.

"BON TON REVUE" IN WEST

MASON CITY, Iowa, March 26.—Jack Crawford and his "Bon Ton Revue" is playing the Garden Theatre here. In the company are Crawford, Doc Dorman, Jack Lloyd, Jimmie Elliott, Pete Reed, Jacque Wilson, Mabelle Hooper and twelve girls.

SPECIAL MUSIC FOR "PEEK-A-BOO"

Jean Bedini is having a special score and lyrics written for his show "Peek-a-Boo," by Harry Ascher, who is doing the score, and P. D. Cook the lyrics. This is the first time that a burlesque show has had a special score written for it.

ADAMS AND MURPHY SIGN

Teresa Adams, prima donna, and Will P. Murphy, character man of the Ed Lee Wrothe show, signed contracts with James E. Cooper for next season, last Saturday before they left New York for their trip West.

PLUNKETT GOING INTO PRODUCTION

Cy Plunkett, black face comedian with Mollie Williams show, will be seen in a production this Summer. He is under contract to return to the Williams show next season.

VIVIAN LAWRENCE BACK IN CAST

DES MOINES, March 27.—Vivian Lawrence was out of the show, the "Girls from Happyland" three days last week at the Columbia, Chicago, on account of a sprained instep. She opened here today.

BARRETT & FARNUM TO CLOSE

J. Barrett and Elsie Farnum will close with the "Round the Town" Company at the Empire, Hoboken, Sunday night.

BELFRAGE NOT TO PRODUCE FOR HYNICKA

4 YEAR ENGAGEMENT ENDS

George Belfrage will not produce for Rud Hynicka next season. This announcement was made last week at the Columbia headquarters. Belfrage produced the "Hip Hip Hooray Girls" for Rud Hynicka this season, having a percentage of the show. He has been producing this show for Hynicka the past four seasons.

Jean Bedini will produce the show next season and has changed the title from "Hip Hip Hooray" to "Harvest Time." Bedini produced "Twinkle Toes" this season, which is a Hynicka franchise.

Belfrage has not as yet decided just what he will do next season but a wire from him Monday stated "Am going fishing. Have a good spot." From this it can be taken that he will retire to his home on Lake George for awhile.

ROSE TO STAY AT UNION SQ.

Joe Rose will remain at Kahn's Union Square until July 1. He will work opposite Billy (Grogan) Spencer, during that time. Tom Howard, who is to be featured on the Columbia Circuit next season with Harry Hastings' "Big Show," will close on May 28.

JOE WATSON IN VAUDEVILLE

During the lay-off of the "Girls de Looks" next week on account of the Peoples Philadelphia closing, Joe Watson has been booked to play the week at the Cross Keys Theatre, that city, where he will do his "single."

OWEN MARTIN HAS THE FLU

Owen Martin, straight man of the Ed Lee Wrothe show, was taken down with the flu last Wednesday while playing the Empire, Brooklyn. He is confined to his home. Russell Hill is playing his part while he is away.

COHEN OUT OF CAST

Will H. Cohen of the team of Watson and Cohen, was out of the cast while the "Girls de Looks" was playing Waterbury, due to an operation on his nose. George Stone jumped into his part playing it entirely satisfactorily.

YAKER AGAIN WORKING

Louie Yaker, stage carpenter of the National Winter Garden, injured his foot recently and blood poison developed. He was layed up at home for a week, but is back at work again.

MALLAHAN IN REVUE

Frank Mallahan, straight man of the "Jollities of 1920," will appear in a revue at Atlantic City this Summer under the direction of Walter Winzer. He goes with Sam Howes Show again next season.

BINDERS GOING WITH HERK SHOW

Strouse and Franklyn have turned Fred Binders' contract which has two more years to run over to I. H. Herk, who will put him with one of his shows next season.

GUS KAHN CLOSES

Gus Kahn closed as manager of the Stone and Pillard Show in Cincinnati and returned to New York. Lou Sidman is now managing the show.

"FOLLIES OF THE DAY" SCORES BIG HIT AT THE COLUMBIA

Barney Gerard's "Follies of the Day" featuring Harry "Zoop" Welsh and Johnny Weber is at the Columbia this week. Several of the scenes are the same as last season's show, but Gerard has spared no expense in costuming and in his scenic production as both are a harmonious blending of gay colors, captivating to the eye and costly in material. Welsh is the same fast, little comedian of past seasons. He is a hard worker and is a flood of fun in all he does. He is a different type of Hebrew comedian to any one else, we know. He gets laughs where others would fail.

This is the first time we have seen Weber at the Columbia in several years and his return is welcome. He is a most amusing comedian in his "Dutch" role. He has good mannerisms, his dialect is rich in humor and he is working with all his old time speed. He and Welsh work well together and manage to hold up the comedy end of the programme in good form.

James Peck makes a fine "straight," he "feeds" well and is an earnest worker. Peck is a neat dresser and carries himself well. In the scenes he works with the comedians, he gives a fine account of himself.

The character parts are divided between Matty White and Al Ulis. They both have considerable to do during the performance and they handle everything exceptionally well, including several numbers which went over with a bang.

Maude Baxter is the prima donna. Miss Baxter is an attractive blonde, tall and well formed, who possesses a very fine voice which is heard to an advantage in her numbers. Her wardrobe is handsome and expensive. Gertrude Hayes, Jr., a pretty young lady in face and form is the soubrette. Miss Hayes sang her songs successfully and danced several times much to the delight of the audience. She has improved greatly since last season. She wears very pretty dresses.

Mildred Valmore was ill and did not appear, so Mae Reed filled in the ingenue role. She offered several numbers, doing very nicely. She is new to burlesque.

The first act is in three scenes. The Antique Shop was the opening, which offered several comedy bits, with lots of action, with Welsh and Weber putting over the laughs assisted by other principals.

Harry Bolden, a colored performer, went over well in a singing and piano specialty. Welsh, Weber, Peck, White and Ulis worked up a lot of comedy in one about a bull fight, which was carried out in the next scene.

In an operatic finale Miss Baxter and White sang charmingly and Miss Hayes offered a pretty Spanish dance.

In the Chinese scene White did a fine light comedy part as Charlie Hung and Pack did well in a Chinese role. Welsh and Weber injected a lot of comedy in this scene.

Miss Baxter offered a singing specialty in one of two numbers, singing enjoyably. She wore a beautiful gown in her act.

Dick Himer followed in violin specialty. He plays exceptionally well but should eliminate his singing as it does not add to his act.

Following two specialties, White and Ulis, two natty looking young men offered a singing specialty that went over big. They sang four songs exceptionally well. They have good voices and know just how to get their numbers over. Their selection of songs were good.

In the "gambling house" scene which closed the show, the Dinty Moore Rag Pickers, a jazz band entertained. Specialties were offered by Miss Reed of one song and Miss Hayes of a singing and dancing number that more than pleased.

The "gambling wheel" bit was worked up to a fine comedy scene by Welsh, Peck, White and Ulis.

Gerard has a good looking chorus and the girls sing and dance as though their heart is in their work. The numbers have been prettily arranged.

The "Follies of the Day" went over very well Monday afternoon and proved an entertainment of merit.

COOPER BACK WITH SHOW

Jimmy Cooper who has been recuperating from the recent operation on his throat, will rejoin the "Beauty Revue" next Monday at the Academy, Buffalo. His dramatic act, the "Penalty," will go in at the same time.

EVELYN CUNNINGHAM SIGNS

Evelyn Cunningham has signed a contract with Arthur Pearson for three years commencing next season. Miss Cunningham is with the "Step Lively Girls."



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CLEANING UP VAUDEVILLE

Although active steps have been taken for the elimination of much that is suggestive in vaudeville, there is still room for improvement.

Some years ago almost anything in the way of vulgar and suggestive songs, business and situations was permitted in burlesque. In the days of Reilly and Woods and Steve Miaco, and during the times when Sam T. Jack's "Orange Blossoms" was permitted to play coarse, risque, and even the broadest remarks and most suggestive actions were permitted, vaudeville was then more or less in its infancy. The heads of the burlesque business, realizing that things were going from bad to worse, that comedians would resort to anything to get a laugh, started to eliminate all suggestive actions, lines and business, as well as songs of doubtful meaning; they also later on put the taboo on cooch dances and other muscular efforts of misguided persons, who thought they were offering entertainment.

This effort on the part of the burlesque managers was made, not only because they realized that, in time, their financial returns would suffer, but because they felt that an earnest effort on their part was necessary to prevent a catering to the moral delinquency of the public at large, because they wanted to improve and provide something better for the growing youth, and because they realized that they could cater to young girls and women. It was decidedly a step in the right direction, as has been proved by the status and financial remuneration of this class of shows in recent years.

As time progressed and vaudeville developed, vulgarity crept into this type of entertainment. It is true that in the early days, Keith and Kohl and Castle caused to be placed in all their houses, back stage, signs prohibiting the use of the words "hell," "damn" and many others, but nevertheless, both in word, song, actions and business, there was much that was considerably worse.

Then extra catch lines were written in songs that were supposed to be more of a punch. They were, but only to a certain class; they got a laugh, it is true, but only a coarse laugh from the gallery. There is a great difference between pep and smut, although the average actor and the aver-

age manager cannot discern nor differentiate.

A little latitude was allowed and promptly taken advantage of until recently, the heads of the V. M. P. A. decided that it was high time to take strenuous steps to have all suggestive songs and suggestive lines in songs absolutely eliminated.

There is still a lot of business that should never be permitted to get as far as the first show, let alone pass the initial performance. Agents are supposed to see acts before they are booked in any of the good houses, and they should see them and not send office boys, who do not know an act when they see one, and are not capable of passing judgment as to the merits or demerits of the offering, or as to the material or methods employed.

It is not difficult to know or understand what is vulgar and what is not, and if there is the slightest doubt or question, why not eliminate it at once.

Failure to do this may cause it to be necessary to send a secret agent to various shows in different cities, as was necessary in burlesque.

NEW YORK, March 23, 1921.

Editor, NEW YORK CLIPPER:

Kindly allow me to file my answer to the claim made by Miss Mattie Quinn, of originating the endurance step on one foot. This peculiar step was taught me by my eldest sister, Debbie Vedder, who danced it long before I did it. In 1893, both my chum Nellie O'Neil and myself used this dance in the Chicago Museum. It was later used by Dick Gardner, Rosie Wright and others too numerous to mention.

I would advise all those who want to file complaints, to search the history of the material they lay claim to, before doing so. Sincerely,

FANNY VEDDER.

Answers to Queries

B. O. M.—David Warfield played Denver, Colo., that season.

D. M.—May Howard was with the Washington Society Girls.

Newark—Jules Von Tilzer has played Proctors Theatre, Newark.

S. R. M.—Virginia Harned appeared in vaudeville in "The Idol of the Hour."

Season—"When Old New York Was Dutch" was played by Al. H. Wilson.

Mc.—Weber and Rush controlled the Mohawk Theatre, Schenectady, N. Y.

W. W.—Walker Whiteside appeared in "The Melting Pot" for Liebler and Co.

K. M.—Mike Kelly was with James H. Curtin's Broadway Gayety Girls, season 1908-1909.

Kids.—Gus Edwards opened with his "School Days" company at Atlantic City, Aug. 25, 1908.

C. G.—Baby Esmond and her mother Flo Esmond were with "Kidnapped in New York" in 1908.

P. S.—Marie Jansen and Edmond Hayes were members of Reeves and Campbell's "Mardi Gras Beauties."

B. F.—William Hodge played in "The Man From Home" by Booth Tarkington, and Harry Leon Wilson.

A. G.—Rupert Hughes wrote "All For a Girl," in which Douglas Fairbanks appeared as Harold Jepson.

Scot.—Reuben Fax was in the cast of "The Bonnie Brier Bush." He was born in 1862 and died August 14, 1908.

R. B.—Maude Raymond was the "Topsy" in the all star "Uncle Tom's Cabin" cast at the Academy of Music, New York.

H. B. Nick Norton was manager of the Olympic Theatre, Brooklyn, until 1908. He had been with Hyde and Behman since 1881.

R. M. C.—Eva Tanguay appeared in "A Vision of Salome" during the season of 1908, opening at the Alhambra, New York.

R. O. P.—Pastors Theatre on 14th street was opened as the Olympic, August 29, 1908, with Charles Franklyn as house manager.

L. L.—"Love Me Like I Loved to be Loved" was written by Bryan, Jones and Meyers, and published by the Rose and Snyder Co.

M. A. T.—The Theatrical Managers Association was organized in 1908. A. L. Erlanger was the president. John H. Havlin was secretary.

F. S.—Lillian Russell appeared as Mrs. Barrington in "Wildfire," Will Archie played "Bud" and Frank Sheridan was cast as "Matt Donovan."

J. C.—The Empire, Brooklyn, was opened August 24, 1908, with the "Star Show Girls." George MacManus was the manager; Frank McAleer, treasurer.

R. A. B.—"Fun in a Boarding House" was produced as a vaudeville sketch by E. A. Rolfe. Mabelle Douglas was Tottie. Mrs. Nick Hughes played the landlady.

Yankee.—Al Reeves was with George M. Cohan's, "The American Idea" Co., along with George Beban, Trixie Friganza, Stella Hammerstein, Carrie Bowman and Gilbert Gregory.

I. M.—Hallen and Fuller's Company took a trip to Honolulu. It included Hallen and Fuller, Henri French, Rinaldo, Adonis and Lottie, Agnes Miles, James Polk and Wilson.

R. R.—"Ragged Robin" was produced by Chauncey Olcott. It was written by Rida Johnson Young and Mrs. Rita Olcott. Florence Lester, Mabel Bert and Josie Claffin were included in the cast.

Opera.—"The Algerian" cast included Harry Tighe, Toby Lyons, Ernest Lambert, William Pruet, Ida Brooks Hunt, Harriet Burt and George Leon Moore. Victor Herbert and Glen MacDonough were the composer and author.

Bet.—"The Devil" was produced at the Garden Theatre, New York, by Henry W. Savage, with Edwin Stevens in the title role, and on the same date at the Belasco Theatre, with George Arliss, as the devil. The Stevens production was originally acted as "The Cloven Foot" at Hartford, Conn., July 6. Jesse Lasky produced "The Devil" in vaudeville with Ulysses Davis as the devil.

TWENTY-FIVE YEARS AGO

Virginia Earle played the title role in "The Lady Slavey."

Jennie Kimball died at St. Paul, Minn. Walker Sanford produced "The Law of the Land."

The Sun Brothers' Worlds' Progressive shows was quartered at Toledo, O.

"Madame," a four act play, was produced at Palmers' Theatre, New York, with Rose Coglan and Amy Busby among those in the cast.

"The Last Stroke" was produced at the Star Theatre, New York, with Joseph F. Kilgour, John T. Sullivan, Harry Mills, among those in the cast.

F. F. Mackey, Edgar L. Davenport, Henrietta Crossman, Mrs. Thos. Barry, Frank Worthing, and Frazer Coulter, were in the cast of "A House of Cards."

Albert Chevalier made his first American appearance at Koster and Bial's, New York. "The Future Mrs. 'Awkins,'" "Old Dutch," "Old Kent Road," were among his songs.

"Better Than Gold" was published by Chas. K. Harris, and "Oh, Mr. Austin" was published by "Spaulding and Gray."

Rialto Rattles

THREE STRIKES! YOU'RE OUT!

Diagnosis. Cirrhosis. Metempsychosis!

TIME AND TIDE

Wait for no man—neither does the income tax.

THERE SEEMS TO BE

No doubt that Beauvais gave someone the Indian sign.

ONE CORRESPONDENT

Wants to know who was the "sap" of "Her Family Tree."

SPELL IT

Forwards or backwards, you can't tell whether she's going or coming—HANNAH.

THERE IS

All the difference in the world between a reward for being noble and the Nobel prize.

DESPITE

The glare of the footlights, Al Jolson does a "corkin'" good singing act in the "dark."

WE DO NOT TAKE CREDIT

For the remark that the weather last Sunday was "eggcellent." Who would want to?

WE NOTICE

A lot of golf clubs in the agents' offices lately. We wonder whether we shall be invited out to tee.

LAST WEEK

There was absolutely no excuse for any little girl being bad Thursday, so that she could be good Friday.

SOMEONE

Presented Bill Lykens on the fourth floor of the Palace Theatre Building with a miniature pair of manicure scissors; Bill doesn't know who sent them, but just to show he is a general "cut-up" will wear them for a watch charm.

WOULD BURBANK SAY

A chrysanthemum was a daisy with a cosmic urge?

A grape fruit was an optimistic lemon?

A banana was an ambitious string bean?

A prune was a disappointed plum?

A raisin was an old maid grape?

YOU CAN'T

Stand on the street corners.
Loiter in the office buildings.
Hesitate in front of theatre entrances.
Stand on the steps of music publishers.
Obstruct the doorway of stores.
Stop at the curb.

And Central Park is not big enough to hold three million!

Where oh where do we get the air and sunshine this summer?

WILL SOMEONE TELL US

Whether Ethel Barrymore ever read any other line on the stage but "That's All There Is, There Isn't Any More!"

Did George Cohan ever make any other speech but "My mother thanks you, my father thanks you," etc.?

Did Eddie Foy ever sing any other song but "He Goes to Church on Sunday"?

Does Eva Tanguay ever sing any other song but "I Don't Care"?

Can anyone imitate Al Jolson in anything else but "Rockaby My Baby"?

Is there a dancer who can imitate any one else but Friscoe, Eddie Leonard or Pat Rooney?

Did David Belasco ever give David Warfield any other lines but "If you don't want her, I vant her"?

MELODY LANE

WOOLWORTH CO. TO CUT OUT ALL ITS MUSIC DEPARTMENTS

Big Retail Syndicate for Years a Power in Music Trade Decides to Eliminate Music from Its Stores—Marks the End of the Ten-Cent Song

The F. W. Woolworth retail syndicate of ten-cent stores has decided to discontinue the handling of sheet music in its big chain stores. The decision to eliminate the music counters from the hundreds of stores throughout the country was made known last week and while no definite date as to the actual closing of the music departments was made, it is known that the process of elimination has already begun.

The music on hand in the various stores will be disposed of as rapidly as possible and the space given over to music departments will be taken up by some other article of merchandise.

Popular sheet music first found its way into the ten-cent stores some twelve or fifteen years ago and its entrance into the field of cheap merchandise revolutionized the entire industry. The Woolworth stores now numbering nearly a thousand had music departments in over six hundred of its retail establishments and at the time when the ten cent song was at the height of its popularity did a business amounting to several millions of dollars annually with the popular publishers. The Woolworth account with three or four of the big publishing houses amounted with each one to over \$300,000 annually and the account was, due to the fact that bills were paid within ten days a very desirable one.

The war with its attending high cost of production, took the big hits from the Woolworth and other ten cent store counters. Music publishers declared that it was impossible to produce songs which could be sold to the ten cent stores at the wholesale price demanded by the syndicate and soon practically every publication upon which advertising and other publicity costs were expended were marked at a higher price and were retailed in other stores.

The taking of the song hits out of the ten cent stores naturally hurt their busi-

ness and the result has been that gradually the business has dwindled. The smaller departments in the Woolworth stores have gradually been eliminated until at the present time there are only about three hundred which carry sheet music. The elimination of these will mark the end of sheet music at ten cents and the few remaining publishers of that type of composition will have to look for some other outlet.

The first news of the intention of the big Woolworth syndicate to close the music departments came late last week when E. Z. Nutting, who has for a number of years bought the music for the stores informed a number of the music men that if they contemplated working on ten cent numbers, it would be well to wait a little until a definite announcement was made by the Woolworths regarding the future plans in relation to the handling of music. It is understood that a general letter regarding the matter will be issued within the next few days.

It will long be a matter of discussion in musical circles as to just where the blame for the loss of the big ten cent music trade can be placed. Naturally the war was at the bottom of the trouble, but there were other things which contributed to it, the main one of which was the split between the retailers and the publishers regarding the price question.

When the war shot production prices upward, the music men asked the big ten cent retailers to raise their prices, claiming that they could not produce songs to be retailed at that figure. The syndicate store men on the other hand refused to raise their prices and declared that the music men by curtailing numerous unnecessary expenses could continue to produce songs at the old figure and on that question they split.

JAZZ MUSIC BARRED

BUDAPEST, March 26.—By a decree of the Minister of Home Affairs the fox-trot, the one-step, and all jazz music has been banished from the dance halls of Hungary. The minister characterized these dances as injurious to the younger generation. In their places the dancing masters have been officially requested to bring back again into use the old Magyar dances which had been given up when the new forms were introduced.

HARMS CO. TO CHANGE NAME

The music publishing house of T. B. Harms and Francis, Day & Hunter will on April 15 change its firm name to that of Harms, Inc.

The names of the other corporations controlled or associated with the Harms Co. will retain their present titles.

DAREWSKI COMING OVER

Herman Darewski, the London music publisher who represents a number of American music houses, is coming to the United States. He is expected to arrive the latter part of April or first of May.

"DOWN YONDER" IN "TIP TOP"

The Brown Brothers in the Fred Stone production "Tip Top" are playing the Wolfe Gilbert one-step Dixie song "Down Yonder."

MUSIC WEEK STARTS APRIL 17

"Music Week" will be observed in New York City and vicinity from April 17th to 24th. The purpose of music week is to bring the musical influence more intimately into the lives of those living in the city. The New York Music Week Committee has arranged for presentations of a Czech-Slovak festival, with dances, choruses and songs, at the Lexington Opera House, to be staged by the Jan Huss Neighborhood Playhouse. Other features for the week are also being arranged.

SOPHIE TUCKER A SONGWRITER

Sophie Tucker, who is entertaining at Reisenweber's, has surprised her friends by writing a song which gives every indication of becoming a hit. In collaboration with her piano player, Jules Buffano, and Jimmy Steiger, Miss Tucker has written a fox trot ballad entitled "Learning." She is featuring the song nightly at Reisenweber's with a drop showing the words of the chorus.

MUSIC MEN TO MEET IN JUNE

The convention of the National Association of Music Publishers and Dealers will be held in New York on Tuesday, June 14.

FOX SINGS "TUSCANY"

Harry Fox, now in vaudeville, is successfully singing his new song, "Tuscany." The number is a recent release from the Feist house.

MACY WINS VICTOR SUIT

R. H. Macy & Co. were awarded a verdict of \$48,698.71 by the jury in the Sherman law suit against the Victor Talking Machine Company. The Macy company claimed damages of \$190,000 because, it alleged, the Victor company had refused to supply it with records. The amount of the award under the Sherman law, will be trebled, making a total of \$149,096.13 and fees.

The jury was out from 2 P. M. Thursday until noon Friday. The trial had been going on before Judge Mack in the United States District Court for the last ten weeks.

R. H. Macy & Co. alleged that the Victor Talking Machine Co. would not allow its distributors to sell them any records from 1914 until 1917. They contended that this constituted a conspiracy in restraint of trade and was a violation of the Sherman anti-trust law. The Victor Company gave as a reason for not selling to them that the department store was cutting prices that the Victor Co. had fixed for its records. The verdict provided that in addition to the judgment the Victor must pay the counsel for R. H. Macy & Co. The attorney asked for \$75,000. This was vigorously opposed by the Victor counsel and the matter is up for argument before Judge Mack. The verdict, according to the Victor Co.'s counsel, will be appealed.

"TIN PAN ALLEY" ON STAGE

"Tin Pan Alley," as the West 28th Street block between Broadway and Sixth Avenue was called in the days when popular music publishing in New York was young, has been dramatized and has been selected as the starring vehicle for Pauline Frederick when she returns to the speaking stage next season.

The play is said to do with the famous block, its songs and the people that wrote them. The authors of the piece are Le Roy Clemons and Thomas Grant Springer. Al Woods is to produce it.

SMYTHE AND KING OPEN OFFICES

Billy Smythe and Nib King, song writers and publishers, have established offices in the Astor Theatre Building. Among their latest numbers are "Sleep On," "Cinderella I Love You," and "Hesitation Blues." Smythe is still in Louisville, Ky., but is expected to join his partner, King, who arrived here recently, within the next few weeks.

FORSTER BUYS "SIREN" SONG

F. J. A. Forster has purchased the publication rights of a new western song called "Siren of the Southern Sea" and will commence a campaign of publicity in connection with it.

The new number is by Harold Weeks, writer of "Hindustan."

TRIANGLE RELEASES NOVELTY

"I Ain't Afraid of Nuthin' dat's Alive," the new character song by Al Bernard, is being taken up by the leading orchestras. It has been recorded by the Brunswick Olympia and Emerson disks for The Triangle Music Co.

ABE OLMAN IN CHICAGO

Abe Olman, the songwriter, after spending several weeks in establishing the Forster professional offices here has gone to Chicago for a short visit. Sig Bosley is in charge of the New York office.

SILVER IN ATLANTIC CITY

Max Silver of the Chas. K. Harris house spent the Easter holiday in Atlantic City combining business with pleasure. He placed a number of the new Harris songs with singers and orchestra leaders.

KRESS CUTS MUSIC PRICE

The Kress syndicate of stores has made a cut in the retail price of music which they handle in their various departments and made the fact known to music publishers in a letter sent out late last week.

The communication which has created something of a sensation in publication circles reads as follows:

"It has been decided to reduce our selling price at once to 25c. on popular standard sheet music. In face of the general downward trend of prices in all lines, we feel that it will stimulate the business, and the benefit derived will be mutual to our selves and to publishers.

"It is essential, however, that the music department be operated at a profit; therefore, our new list will not contain any numbers that would not show a reasonable profit at 25c., which will eliminate music costing 18c. a copy.

"Advise us at once which numbers of your catalogue you desire to list with us on the above basis, stating lowest revised prices, bearing in mind when submitting this list that stores will not be permitted to sell at a price above our limit."

While the publishers almost without exception state that the existing retail price of popular music is too high and that 25c. is a fair figure, the announcement of the Kress concern that no music would be listed which cost them eighteen cents per copy was taken throughout the trade as a notification that in future publishers must lower their wholesale price. This according to the publishers is an impossibility with present business conditions. While production costs in other lines have dropped, there has been practically no reduction in so far as the publishing of music is concerned and the music men state that the cutting of wholesale prices would mean the profits on the popular numbers would be entirely wiped out.

The Kress company controls some one hundred and forty stores and carries music in the majority of them.

THE POLLACK-FISHER SETTLEMENT

The case of Lew Pollack against Fred Fisher for alleged royalties due on the song "Buddha," was settled out of court after Pollock, whose attorney examined the Fisher books was convinced that the amount due him as given on the royalty statement was correct. At the time of the settlement of the suit Fisher paid Pollock his royalties accruing between July 1, 1920, and December 31, 1920, amounting to \$607.19, in accordance with the royalty statement rendered him. The royalty statement was not changed nor did it differ from the statement originally rendered.

STRAND MUSIC CO. OPENS

The Strand Music Pub. Corp., a recent addition to the ranks of New York music publishers, has opened offices in the Broadway Central Building. Charles E. Hochberg is professional manager.

MILLS LEAVES FOR CALIFORNIA

Jack Mills, of the Jack Mills, Inc., music publishing company, left last week on a trip to California. He will visit all of the principal cities and towns on the way out.

REMICK GETS NEW BALLAD

Clarence Marks and Jack Stern have placed with Jerome H. Remick, a new ballad entitled "I'll Get You Some Day," which is to be widely exploited by the firm.

"SUNNYSIDE SAL" RELEASED

Kendis & Brockman have released a new comedy called "Sunnyside Sal." It is a cleverly written song, with a catchy melody and novelty lyric.

DREYFUS GOING TO EUROPE

Max Dreyfus of the T. B. Harms Co. will sail for Europe on June 4. He will be away about three months.

Carl Wilbur sailed for England, March 16, on the *Caronia*.

Detzel and Carroll lately joined the Neil O'Brien minstrel show.

Milo, the tramp comedian, who has been quite ill, is recuperating.

Arthur Green and Doris Lafell are now playing the Pantages Circuit.

Jean Gaynor has been engaged to sing at the Walton roof, Philadelphia.

George Choos has left for a western trip which will be purely vacational.

Charlie Murray, Mack Sennett star, is visiting his sister in Akron, Ohio.

Eddie Clark, the author, is shortly to be seen in a new act in vaudeville.

Fritz Scheff and Aunt Jemima were featured at the Central Sunday concert.

Earl Lindsay opened a new revue at the Shelburne, Brighton Beach, this week.

Elba Morris Woods, a prima donna, was added last week to the cast of "The Rose Girl."

Dolly Lewis replaces Dorothy Haynes in the cast of the Leigh de Lacey act this week.

William Harris, Jr., will produce a new comedy by Abbie Merchant entitled "Irish Dew."

Sam Du Vries was indicted recently in Chicago by the grand jury for criminal libel.

Eva Esmond has been placed with Victor Binns by Virginia Carr of the Bradley Exchange.

Sam Ward has been signed for two years by Mercedes and opens out of town this week.

Williamson and Hayes open next week on the Keith time in a new act; direction of Billy Lykens.

F. Ray Comstock who has been spending a vacation at Palm Beach, has returned to town.

Fritz Scheff and Marion Harris headlined at the Sunday concert held at the Century Theatre.

Harry Halbert, who has been in the coffee business, will return to the stage in the near future.

Minnie Brock and Ella Tavolata have been booked by Lillian Bradley for the Chateau in Hoboken.

Jackie Coogan, who starred with Charles Chaplin in "The Kid," has been offered a route in vaudeville.

Ciccolini, the tenor, was forced to leave the bill at Keith's Washington recently due to a severe cold.

Reginald Denney has been engaged to appear with Elsie Ferguson in a production entitled "Footlights."

Hess and Bennet have been signed for a six months' engagement at the Beaux Arts in Atlantic City.

Louise Homer, daughter of the opera singer, will be married April 12 to Ernest Van Rensselaer Stires.

Harry Shutan is now connected with the Chamberlain Brown office in the capacity of general manager.

Princess Waleka sails for London to open at Hull July 4 and will make a tour of the Moss and Stoll time.

Buster Santos, of Santos and Hayes, was married to Claude B. Sloan, a non-professional of Pittsburgh, recently.

ABOUT YOU! AND YOU!! AND YOU!!!

Katie Haley, of the team of Leonard and Haley, has retired from the theatrical business due to a serious illness.

James Madison is writing some new material for the Herbert Ashley act, which played the Jefferson last week.

Nellie S. Gebest, wife of Charles Gebest, musical director for George M. Cohan, is suing her husband for a divorce.

Kitty Gordon, Jack Wilson and Vera Beresford, Miss Gordon's daughter, will sail for England in about ten weeks.

Bell and Caron who have been working steadily for the W. V. M. A. since last September, arrived in town this week.

Will Davidson, who has been in pictures for some time, is returning to the stage and will appear in "June Love."

Wyndham Standing and Mabel Ballin are to be featured in a special production by Hugo Ballin entitled "Ave Maria."

Gene Lucas has written the music for a new ballet, entitled "Rhapsody," which Allen Foster is producing at the Capitol.

Herbert Williams and Hilda Wofus are playing the Orpheum Circuit with their new act entitled "From Soup to Nuts."

Buddy Stewart, general manager of the Texas Southern circuit, is in New York and was entertained by Mercedes last week.

George Walsh left last week for California where he will be starred in a special picture being made by his brother R. A. Walsh.

Edith Mason, the operatic soprano who has returned to New York, has been engaged to sing in Buenos Aires next season.

Sam Bernard will appear in "Le Chasseur de Chez Maxim's," which Archie Selwyn brought back with him from Europe.

Johnny Dooley, Lois Josephine and Elsie Adler are to be members of "June Love," which will be tried out at Atlantic City, April 11.

Rae Stockdale, has been placed by Harry Walker with Ed. Daley's "Kandy Kids" and opened this week at the Majestic in Brooklyn.

Erba Robeson, the well known character actress, has been engaged for a paramount part in "Blossom Time," now appearing on the road.

Jack Coogan, father of Jackie Coogan, who appeared in the "Kid" with Charlie Chaplin, is going into pictures with the Fox company.

Sophie Tucker and her jazz band appeared at the benefit for the Sisterhood of Mount Zion at the Republic Theatre on Sunday night.

Cushing and Davis have split as a team; J. M. Davis is preparing a new novelty single and Cushing is doing the former act with Claude West.

Murphy and Lange will be seen shortly under the direction of Bill Lykens in a new singing, dancing and talking act written by Irving Berlin.

Mario and Saxova, formerly under studying to Pavlova, have formed a new dancing team, and will be seen shortly in a new production.

Belle Marquise, late of the "Take It from Me" company, and G. M. Anderson's "Frivolities of 1920" sails for Europe on the S. S. *Mauretania* on April 7.

The Jim Jam Comedy Four will open May 23 for a tour of the Sun time, booked by Harry Romm.

Florinne Farr has been engaged through Olly Logsdon, as second business woman for the Blaney Players at the Steinway Theatre, Astoria, L. I.

Mrs. Barie Augustine Hermans, contralto with the Chicago Opera Co., has sued her husband, Alexander C. Hermans, for divorce, alleging desertion.

Irene and Bernice Hart, late of William Rock's "Silks and Satins" Revue, are playing the Proctor houses in an act written by Walter Donaldson.

S. Laz Langsburgh, attorney for the Orpheum Circuit with offices in San Francisco, left for the Coast last week after a brief visit in New York.

Gretchen Eastman and Co., The Four Ushers and Buck and Bubbles, have been signed by Frank Fay for his new show which is now in rehearsal.

Max Bloom, who has had a one night stand revue for some time, has disbanded the company and will do an act in vaudeville with his wife, Alice Sher.

Libby and Sparrow, Johnny Dale, the Transfield Sisters and the Six English Rosebuds have been signed by Joseph Howard for his next season's revue.

Mrs. Sylvia Gough, English society woman, made her stage debut on Tuesday night in the chorus of "The Right Girl," at the Times Square Theatre.

Earl and Marie Gates, in their dancing specialty, joined the cast of "It's Up to You," the William Moore Patch show at the Casino, on Thursday of last week.

Herbert Brooks, the card manipulator, after 20 years on the stage will retire next May 15 and will devote his attention to scientific photography in Los Angeles.

Dave Gardiner has been booked for a ten-week stay at the Hotel Alexandria, Los Angeles, where he will head a new revue. He left for the coast this week.

Glenn Anders, who is at present appearing in the cast of "The Ghost Between," has been signed by A. H. Woods for a period of five years, beginning September 1.

Al Davis produced the new show at the Marlborough Hotel, which opened this week. It is entitled "Cheer Up," and has a cast of four principals and six chorus girls.

Al White has a new act by Hugh Herbert, entitled "Appearances," in which he will be supported by Hamilton Christie and Ella Malmrose. Ollie Logsdon cast the act.

Arthur Burckly, of "Irene," who years ago was catcher for the St. Louis Nationals, will don the mask and cheat protector this season for the Lambs' Club baseball team.

Beatrice Lee, formerly a dancer at the Moulin Rouge, and who is now at the Nixon Grill in Pittsburgh, opens at the Martinique Atlantic City, April 4; placed by Harry Walker.

Harvena J. Brown opens out of town next week in a new double act with Thomas Mc. Cann, written and produced by Natty Whitestone and handled through the Mercedes office.

Johnny Dooley, Yvette Rugel, Sally Fields, Bobby Symonds, Phil Baker, Jack Denny, "The Creole Fashion Plate" and Kaiser and Victoria are booked to appear in London in June.

Morrison and Van will be seen in a new act written by Jimmy Morrison, around New York on the Keith time in the near future. Morrison has not been around New York for six years.

Lew Lockett, playing the role of "Tommy Boyd" in one of the road companies of "Mary," suffered a breakdown at Auburn, N. Y. last week, and has returned to New York to recuperate.

Mary Jane Outcalt, daughter of the cartoonist, who has lately been appearing with Frank Bacon in "Lightnin'," eloped with Frank Pershing recently. Frank is a nephew of General Pershing.

Charles Worth of The Worth Bros., Ltd., reputed to be one of the wealthiest showmen in the Antipodes, just arrived in this country at San Francisco on the first lap of his trip around the world.

Madge Kennedy, who will play several engagements in nearby cities in "Cornered" after its close at the Astor in two weeks, will sail for Europe May 24 for her first holiday in seven years.

The Tripoli Trio, who are under the direction of Mercedes, open the last half of this week at the American; they have been playing two years in the West but have never appeared in the East.

Theresa Helburn, executive director of the Theater Guild, is to speak at the dinner to be given by the New York Drama League on Tuesday evening, April 5. Her subject will be "Art and Business in the Theatre."

Earl Derr Biggers, author and playwright, has bought Mrs. Caroline Longo's new stucco house on Wynnewood Road, at Pelham Manor. Mr. Biggers, who is now in Washington, will move to Pelham in the near future.

Joseph Eckel, the vaudeville manager, with his wife is to start for the coast on an automobile trip April 1. Also accompanying him will be his two nieces. His vacation trip will extend over a period of three months.

Jeanne Eagels, star of "In the Night Watch," at the Century Theatre, has been ill and out of the cast since last Wednesday. Her role is being played by Marie Louise Walker, who was leading woman in "The Acquittal."

Van and Corbett, Tom Wise and Company, Nonette, Yvette Rugel, Pressler and Klaiss, George M. Rosner, Greenlee and Drayton, Palace Trio and Smith and Hughes appeared at the Keith Sunday concert at the New Amsterdam Theatre.

Eddy Brown, concert violinist, announced last week his marriage to Halina Brzezna, a descendant of the great Polish actress, Modjeska. The bride came to this country about a year ago. Mr. and Mrs. Brown left Monday for a trip through the South.

Giordanino Pellonare, Luis Orlando and Filiberto Fasceda are making their first New York appearance in vaudeville this week at the American. Pellonare has studied for opera with Fredric Bristow, the teacher of Caruso; Mercedes is handling the act.

Thomas Egan, Irish tenor, and Mme. Lilian Breton, of the Drury Lane Opera Company of London will give a song recital at the Lexington Theatre Sunday evening, April 10. They will then start on a concert tour to the Pacific Coast under the auspices of the Irish Relief Fund.

Anna Pavlova, the dancer, and twenty-six members of her company sailed on the Red Star liner *Finland*, which left Saturday for Plymouth, Cherbourg and Southampton. The dancer had planned to sail on the *Olympic* on March 19, but was forced to cancel her passage as her final performance here took place on the evening of that day.

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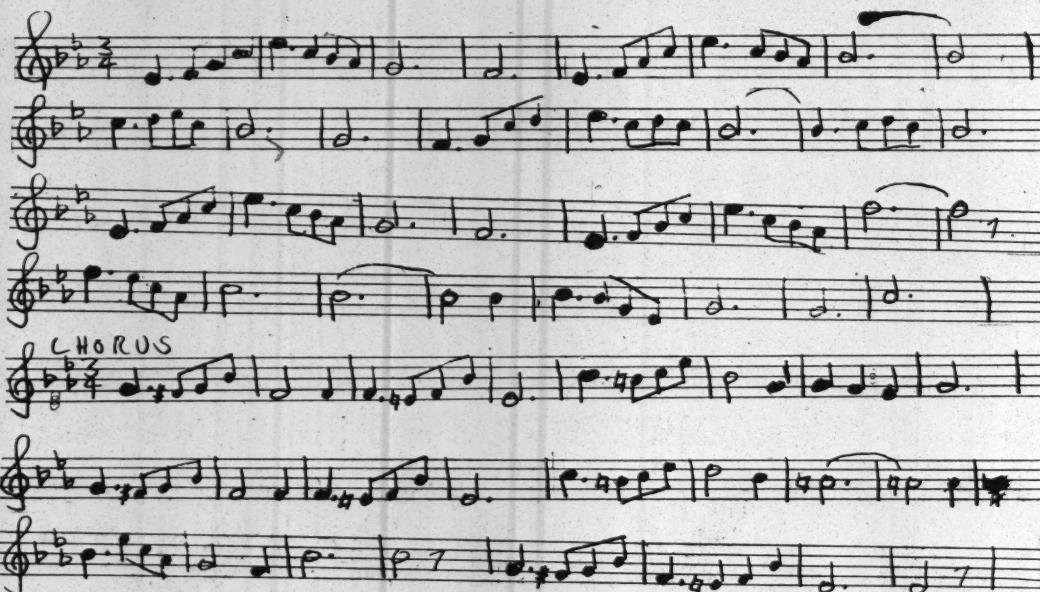
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March 30, 1921

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THE NEW YORK CLIPPER

B. F. KEITH VAUDEVILLE, EX.
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Palace—Kara—Pearson, Newport & Pearson—Wood & Wyde Co.—Clayton & Edwards—Jos. E. Howard Revue—Lulu McConnell & Co.—Belle Baker—Rajah.

Riverside—The Rials—Vincent O'Donnell—Fink's Mules—Weaver & Weaver—Kitty Doner & Co.—Margaret Padula—Tom Wise & Co.—Glenn & Jenkins—McIntosh & Mauds.

Colonial—Nana & Co.—Furman & Nash—Vine Girls—Frank Gaby—Pearl Regay & Co.—Hart Sisters—Others.

Alhambra—Jack Joyce—Jean Adair & Co.—Swift & Kelly—Jean Graneese—Kitty Gordon & Co.—Jack Wilson & Co.—Others.

Royal—Gauthier's Bricklayers—Open—Whipple-Houston Co.—Open—Mabelle Sherman—Open—Billy Glason—Maria Lo.

Broadway—The Gelles—Alexandria—Indoor Sports—Pianodosi & Walton—Avey & O'Neill—Reynolds Trio—Others.

Hamilton—Greenlee & Drayton—Irwin & Jane Connally—Morris & Campbell—Bae Evans Ball—Others.

Jefferson—A. C. Astor—Howard's Ponies—Whiting & Burt—Oma Munson & Co.—Kane & Herman—Bushman & Bayne—Sylvia Clark—Others.

81st St.—Lohe & Sterling—Peggy Carhart—Gallagher & Rolly—Virginia Pearson & Sheldon Lewis—Gordon & Ford—Billie McLean & Co.

Coliseum (First Half)—Robbie Gordon—Watts & Hawley—Dave Harris—Gus Edwards. (Last Half)—Zeigler Sis. & Co.—Bostock's Riding School.

Regent (First Half)—Richard Keane & Co.—Zeigler Sis. & Co. (Last Half)—Robbie Gordon—Watts & Hawley.

BROOKLYN, N. Y.

Bushwick—Mr. & Mrs. Norcross—Marletta's Manikins—Henry & Moore—Bostock's Riding School—Riggs & Witchie—Julius Tannen—Whiting & Burt.

Orpheum—Sully & Houghton—Ruby Norton—Sally Fisher & Co.—Eddie Foyer—Julian Eltinge.

Flatbush—Brooks & Powers—Franklin Charles & Co.—Pressler & Klaiss—Wm. Rock & Girls.

BOSTON

Keith's—Daly & Berlow—Ryan & Bronson—Valee Berger & Co.—Brown & O'Donnell—Yvette Ruget—Flashes Revue.

BUFFALO

Shea's—Marshall Montgomery—Quixey Four—Ben Smith—Doree's Operapologue—Rialto's Look.

CINCINNATI

Keith's—The Brittons—Wayne, Marshall & Candy—Henry B. Tooher & Co.—Hall & Shapiro—Frank Dobson & Co.—Big City Four—Flying Henrys.

CLEVELAND

Hippodrome—The Adroits—Three Chums—Fred Lindsey & Co.—Buzzell & Parker—Little Cottage—Innis Bros.—Beth Beri & Co.—Margaret Young—Bud Snyder & Co.

COLUMBUS

Keith's—Frank Wilson—Hobson & Beatty—Hymack—Fulton & Burt—Eddie Leonard & Co.—Aileen Bronson—The Duttons.

DAYTON

Keith's—The Hedleys—Arthur Whitelaw—Pierce & Goff—John B. Hymer & Co.—Ciccolini—Fallon & Shirley—Ladra & Beckman.

DETROIT

Temple—Anderson & Yael—Alexander Bros. & Evelyn—Palo & Palet—May Wirth & Co.—Joe Cook—Ford & Cunningham—Sybil Vane—Anderson & Burt.

ERIE

Colonial—Barbette—Alexander & Barton—Libby & Sparrow—Profiteering—Circus Day in Toyland.

GRAND RAPIDS

Empress—The Dreyers—Lane & Harper—J. Rosamond Johnson & Co.—Marie Gasper—Ford Sisters & Co.—Elinore & Williams—Bellies Duo.

HAMILTON, CANADA

Lyric—Seymour's Happy Family—Boyce Combe—Claudia Coleman—Davis & Darnell—Miller & Mack—Four Readings.

INDIANAPOLIS

Keith's—Selbini & Grovini—Lydell & Macy—Harry & Grace Ellsworth—Thos. E. Shea & Co.—Christie & Bennett—Creole Fashion Plate—Whitefield & Ireland—O'Donnell & Blair.

JOHNSTOWN & PITTSBURGH

Majestic and Sheridan Square—Wallace Galvin—Wanzer & Palmer—Lloyd Nevada & Co.

LOUISVILLE

Mary Anderson—Ruth Howell & Co.—Dave Roth—Pilcer & Douglass—Raymo & Rogers—Ja Da Trio—The Canzinos—Ruth Royle—Galletti's Monkeys.

LOWELL

Keith's—Miss Ioleen—Harry & Kitty Kelly—Francis Renault—Bernard & Gary—Chic Sales—Toney & Norman—Stewart & Mercer.

MONTREAL

Princess—The Sterlings—Dainty Marie—I. J. Kaufman—Harry Lester Mason—Horlick & Samraja Sis. St. Denis—Devoe & Statzer—Carney & Rose—Stafford De Ross Trio.

OTTAWA

Dominion—Herbert & Dare—Dotson—Brown's Musical Highlanders—Wilson Bros.—Margaret Ford—The Sharrocks.

PORTLAND

Keith's—Reddington & Grant—Bobby Folsom—Twas Ever Thus—Marcelle Fallett—The O'Mearas—Robins.

PITTSBURGH

Davis—Homer Romaine—McWaters & Tyson—Russian Cathedral Singers—Dorothy Jardon—Mason Keeler & Co.—Val & Ernie Stanton—Three Weber Girls.

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Sheridan Square & Majestic—Gertrude Newman—Will J. Ward & Girls—Dody & Burman.

PATERSON

Majestic (Last Half)—Sankus & Silvers—D.D.H. PROVIDENCE

Keith's—Maxime Bros. & Bobby—Green & Myra—Edwin Gorge—Eddie Ross—Santos & Hayes Revue—Home & Gault—Lucas & Inez.

PHILADELPHIA

Keith's—Wilton Sisters—Lorner Girls—McFarland Sisters—Wm. & Gordon—Dooley Revue—Duffy & Mann—Demarest & Collette—Sidney & Townley—Mang & Snyder.

QUEBEC

Auditorium—Noel Lester & Co.—Rolls & Royce—Three Kervilles.

ROCHESTER

Temple—Bert Wheeler & Co.—Walters & Walters—Zardo—Swor & Westbrook—Lillian Shaw—Georgia Campbell & Co.—John T. Ray & Co.—4 Ortons.

SYRACUSE

Keith's—Sealo—The Lightons—Long Tack Sam—Vinie Daly—Davis & Darnell—Lee Children—Spencer & Williams—Jordan Girls.

TOLEDO

Keith's—Lady Alice's Pets—Elkins, Fay & Elkins—Brown & Weston—Mr. & Mrs. Jas. Barry—Clark & Bergman—Mel Klee—Osborne Trio.

TORONTO

Shea's—Ethel McDonough—Lynn & Howland—Toto—Masters & Kraft—Patriots & Delroy—Three Belmonts.

HIPPODROME

Herbert Duo—DeBell & Waters—Anderson & Graves—Current of Fun.

WASHINGTON

Keith's—Van Cleve & Pete—Bartrum & Saxton—Jack Osterman—Nat Nazarro, Jr., & Band—Dolly Kay—Van & Corbett.

WILMINGTON

Garrison—Reek & Recktor—Bison City Four—Three Variety Girls.

YOUNGSTOWN

Hippodrome—Bill Genevieve & Walter—Fred & Marjorie Dale—Solly Ward & Co.—Three Dennis Sisters—La Bilbiana & Co.—Mary Haynes—Van Hoven.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Leo Carrillo—Hackett & Delmar Revue—Montgomery & Allen—Owen McGivney—Al & F. Stedman—Royal Gascolines—B. & L. Walton—Davis & Peile.

Majestic—Lightner Sis. & Alex—Anna Chandler—Dehaven & Nice—Harry Holman & Co.—Joe Towle—Beat. Morgan & Co.—Roy & Arthur—McCormack & Irving—Danse Fantasies.

State Lake—Cameron Sisters—Wm. Gaxton & Co.—Wright & Dietrich—Leo Beers—3 Bobs—Pedestrianism.

DES MOINES

Orpheum—On Fifth Avenue—Melville & Rule—Conroy & Howard—Frisco—Gordon's Circus—Oakes & De Lour—Geo. McFarlane.

DENVER

Orpheum—Delmore & Lee—Burke & Betty—For Pity's Sake—Moody & Duncan—Ellis, Brice & Co.—Hampton & Blake—Tuscano Brothers.

DULUTH

Orpheum—Irene Franklin—Howard & Sadler—Geo. Yeoman—Mullen & Stanley—Winton Bros.—The Langdon—Hibbett & Malle—Newell & Most.

EDMONTON & CALGARY

Orpheum—Sansone & Della—Daisy Nellis—E. & B. Conrad—Grant Gardner—Geo. Jessel's Revue—Bronson & Edwards—Dunham & Williams.

KANSAS CITY

Orpheum—June Elvidge & Co.—Billy McDermott—DeWolf Girls—Hungarian Rhapsody—Foley & La Tour—Valentine & Bell—Clark & Arco—Francis Kennedy.

LOS ANGELES

Orpheum—Valeska Suratt & Co.—Roy Conlin—Gene Greene—Alfred Latell & Co.—Emerson & Baldwin—Bessie Browning—Page & Green—Albertina Rasch & Co.

LINCOLN

Orpheum—Ramsdells & Deyo—Vokes & Don Janet of France—Stuart Barnes—C. & F. Usher—F. & O. Walters—Miniature Revue.

MINNEAPOLIS

Orpheum—Rae Samuels—Clayton & Lennie—Curzon Sisters—Norton & Glass—Gigi & Vadie—Bill Robinson—Breakaway Barlows—Lew Dockstader.

MEMPHIS

Orpheum—Helen Keller—Billy Arlington—Edith Clasper—Geo. Austin Moore—Laurel Lee—Murphy & White—The Le Grohs.

MILWAUKEE

Orpheum—Imhof, Conn & Corinne—Herbert Clifton—Wm. Mandel & Co.—Mullen & Francis—Booth & Nina—Valentine Vox—Rucker & Winifred—Forrest & Church.

Majestic—Vera Gordon & Co.—Donald Kerr & Girls—Jack Rose—Hunting & Francis—Claude Golden—Choy Ling Hee Troupe—Ed & Mack Williams—Paul, Levan & Muller.

NEW ORLEANS

Orpheum—Courtney Sisters—Lillian Walker—Emily Darrell—Barnes & Freeman—Pistel & Johnson—El Cleve.

OAKLAND

Orpheum—Alice Lloyd—Bobbie O'Neill & Queens—Oscar Mirano Trio—Paul Nolan & Co.—Cressy & Dayne—Ash & Hyams—Bert & Betty Wheeler.

OMAHA

Orpheum—Wm. Seabury & Co.—McLallen & Carson—Lachmann Sis.—Kenny & Hollis—J. C. Nugent—Dora Hilton & Co.—Mr. & Mrs. G. Wilde—Summertime—Sampson & Douglas.

PORTLAND

Orpheum—Franklyn Ardell Co.—Jas. C. Morton—Tom Smith & Co.—Bert Melrose—Murray Girls—Delmar & Kolb—Edith Clifford.

ST. PAUL

Orpheum—Singer's Midgets—Healy & Cross—Johnson, Baker & Johnson—Rose Clare—Hugh Herbert & Co.

SIOUX CITY

Orpheum—Herbert Brooks—Frances Pritchard & Co.—Joe Laurie—Herbert's Dogs—Peggy Bremen & Bro.—Donovan & Lee—Trixie Friganza—Bradly & Ardine—30 Pink Toes.

SAN FRANCISCO

Orpheum—Four Fords' Revue—Holmes & La Vere—Harriet Remple & Co.—Otto & Sheridan—Moss & Frye—Margaret & Alvarez—Everest's Circus—Williams & Wolfus.

SALT LAKE CITY

Orpheum—Rice & Newton—Harry Kahn—Flo Lewis—Annette Kellermann—John Burke—Flying Holmes—Grey & Old Rose.

SACRAMENTO

Orpheum—Arman Kalitz & Co.—Moonlight—Franklin & Jean Tell—Finn & Sawyer—Charles Irwin—The Nagyfys—Alfred Farrell & Co.

ST. LOUIS

Orpheum—Emily A. Weilmann—Sheila Terry & Co.—Grace De Mar—Conlin & Glass—Elsie White & Co.—Four Lamy Bros.—Francis & Kennedy—Willie Hale & Bro.

RIALTO

Orpheum—Bert Fitzgibbon & Co.—Fenton & Fields—Harry J. Conley & Co.—Bigelow & Clinton—Mast Kiddies—Tobacco Japs.

SEATTLE

Orpheum—Cummings & White—Ben Harney—Alan Brooks—Williams & Pierce—McConnell Sis.—Billy Beard—Sylvestre Family.

VANCOUVER

Orpheum—Blossom Seeley & Co.—Loyola Adler & Co.—Four Gossips—Prosper & Moret—Ned Norworth & Co.—Larry Comer—Selbini & Nagel.

WINNIPEG

Orpheum—Roscoe Ails & Co.—Joe Browning—Frank De Voe & Co.—Fall of Eve—Mijaries—Bud Walton—Ducos Brothers.

F. F. PROCTOR

Week of March 28

NEW YORK

Fifth Ave. (First Half)—L. Bonati—Pearl Regay Co.—Newhoff & Phelps—Burke, Walsh & Nana—Keane & Williams—Harry Jolson, (Second Half)—Clown Seal—Kinney & Shelby—Swift & Kelly—Bernivici Bros.

58th St. (First Half)—Welton & Marshall—Girl in the Frame—Fago & White—Ziegler Sisters—Fiske & Lloyd—Erne & Crable—Raymond & Schram.

125th St. (First Half)—Clown Seal—Hiram & Milkmaids—Nazarro—Four Bubbles—Jack Marley—Cunningham & Bennett—Dutil & Covey.

23rd St. (First Half)—George Rosener—Mabel Paige Co.—Sankos & Sylvia—Boyd & King—Dalton & Craig—Wilson & Kelly—Sig Franz Co. (Second Half)—Nolan, Leary Co.—Ziegler & Sisters—Great Lester—Martha Pryor Co.—Unusual Duo.

Harlem Opera House (First Half)—Starrett's Dogs De Luxe—Martha Pryor Co.—McLaughlin & Evans—Farrell Taylor—Unusual Duo—Dena Cooper Co. (Second Half)—Baroness Rouskaya—Harry & R. Sullivan—Grace Wallace Co.

ALBANY

(First Half)—John S. Blondy Sisters—Mathews & Marshall—Frank Mullan—Long Tack Sam—Three Morris Animals—Olive White—Kiss Me.

(Second Half)—Frances Bell Boys—Hendricks & Stone—Big Trio—Kramer & Boyle—Yip Yip Yaphankers.

CLARKSBURG

(First Half)—Brent Hayes—Eyes of Buddha.

(Second Half)—Al & Emma Frable—O'Brien & Bradley—Mack & Lane—Great Leon.

CHESTER

(First Half)—Mennett & Sidelli—University Three Morris Animals—Olive White—Kiss Me.

(Second Half)—Frances Bell Boys—Hendricks & Stone—Big Trio—Kramer & Boyle—Yip Yip Yaphankers.

CORTLAND

Frank Shields—Fielding & Bo

ABOUT YOU! AND YOU!! AND YOU!!!

Joe Henry, who has lately been with a vaudeville act is rehearsing a jazz band for the summer resorts.

Billie Bowman, who is in town will leave shortly to re-open on the Delaney time.

Jeanette and Amoros, who have been playing a few weeks out of town, have returned to New York.

Eddie Fredriks, of the former team of Fredericks and Palmer, will open an office of his own in the near future.

Peggy Harrigan left last week for her home in New Haven to spend the Easter holidays with her folks.

Overholt and Young, who have been playing through the west for some time, will return to New York next week to arrange their next season's bookings.

May Dealey is rehearsing a new act, as yet unnamed, which will be produced in the near future.

Enid Montel, who has been doing dramatic work, has started to rehearse a new act for vaudeville.

Grace Ayers is preparing a new skating novelty act which will next season be seen in big New York production.

Joe Tenner and Joe Brown are opening in a new act for the United office in New Britain, on March 31.

Frances X. Donegan, who closed last week in "Listen Lester," is rehearsing with the new Cohan musical show, which is to open soon for a summer run.

Goldie and Ward and Bigwood and Barnes have been booked for the Walton Roof, Philadelphia, this week by Tilden James.

Sothorn and Marlowe will appear next season in Shakespeare in New York; they sailed for London recently.

Frank Keenan will open in San Francisco in a production of "Rip Van Winkle" at the Columbia Theatre in June.

Sacha Ayrloff has replaced Isold Illian in the act in which the latter was appearing. Miss Illian having withdrawn due to the death of her mother. Tilden James placed her.

Leon Gordon has been added to the cast that will present the series of matinees of "The Tyranny of Love" at the Eltinge.

Mystic Clayton, the Hindoo mind reader, will open in New England April 18; he has sixteen weeks to follow.

VAUDEVILLE NEWS

POSTPONES 25 DIVORCE CASES

CHICAGO, Ill., March 28.—Leon A. Bereznak, theatrical lawyer, was called suddenly to Florida, last week, where he will remain for a month on an important legal matter. In the meanwhile, many nervous thespians are awaiting his return as he has on his call over twenty-five divorce cases which were to be heard this week. All cases have been postponed.

DOCTOR SUES EHRLICH

Robin Hood, not the opera, but a doctor, of No. 616 Madison avenue, has served Sam Ehrlich, the songwriter, with a summons in a suit to recover \$1,000 for professional services he alleges he rendered. Ehrlich's answer, according to his attorney Sol. Zwardling, is that Dr. Hood guaranteed to cure him but after treating him for some time he is still ill.

AIRDROME TO PLAY VAUDEVILLE

CHICAGO, Ill., March 28.—Frint George, who controls the only vaudeville house in Waukegan, Ill., has lost that holding. The theatre was leased to another party.

Mr. George, however, is not leaving Waukegan, for he has closed negotiations for the erection of a massive airdrome which will seat 3,500 persons. It will play vaudeville booked through the offices of the Western Vaudeville Managers' Association.

GORHAM'S REVUE FOR DETROIT

J. K. Gorham's revue, "The Cave-Dwellers," now in its third year, and which was last seen at the Grunewald Hotel, New Orleans, will open for a summer run at the Cafe Frontenac in Detroit on March 31. In September, Gorham will revise the revue for an engagement on the Walton Roof, in Philadelphia, and on Thanksgiving Day, will return to the Grunewald, New Orleans.

The revue has a cast of twenty-two people and in the three years of its existence, has made but four changes either among the principals or chorus.

HARRIS TO BOOK ACT

CHICAGO, Ill., March 28.—John Harris, formerly a well known vaudevillian, has entered the field of theatrical agents. Mr. Harris has taken a suite of offices on the seventh floor of the Crilly building, and will devote his time to booking and producing vaudeville acts.

BURNED ACTRESS RESUMES TOUR

CHICAGO, Ill., March 28.—Miss Mary Haynes, vaudeville actress who was severely burned last week while inhaling fumes for a cold, has sufficiently recovered so as to continue her vaudeville engagement. She appeared at the State Lake Theatre last week and will take up her Orpheum Circuit bookings starting next week.

We cannot write all the songs—

So we write only the hits

Hitch your wagon to a Star

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SUNNY SIDE SAL

*Before long the whole world will be singing
the praises of this most remarkable gal.*

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WITH SISTER ROSE & BROTHER TED DONER
RETURN ENGAGEMENT NOW, B. F. KEITH'S PALACE

RIVERSIDE, WEEK APRIL 4

Direction HARRY WEBER

DRAMATIC and MUSICAL

"THE DANCER" TEEMS WITH TEMPERAMENT AT MILLER'S THEATRE

"The Dancer." A play in three acts by Melchoir Lengyel. Presented by The Polish-American Orphans' Relief Association at Henry Miller's Theatre, Sunday evening, March 27.

Lola.....	Halina Bruzovna
Laszlo.....	Donald Cameron
(By permission of Sam H. Harris)	
Bojan.....	Ben Lewin
Mascha.....	Lavinia Shannon
Tomy.....	Victor Benoit
Lingart.....	Barry McCollum
Neufeld.....	Jules Epailly
Elvira.....	Marjorie Hollis
Nina.....	Verna Wilkens
Olga.....	Helen Marlton
Stefan.....	Walton Butterfield
Therese.....	Marie McCord

This is strictly a play designed to unfold the much-vaunted artistic temperament—this time that of the dancer. The plot deals with a woman whose profession is artistic dancing (with expression) and who becomes tired of seeing the same faces and hearing the same talk. She bears a love for a man whose name she does not know but whom she saw several times in sundry places of the world sipping tea at a table near hers.

When this man drops out of the sky one fine day and confesses that he loves her she leaves her art and the people who call themselves her friends, and particularly the one man who was responsible for her success on the stage, and withdraws with her lover to his farm. And she is inconceivably happy.

Meantime her friends who are losing money on their investments in the local theatre because she left, persuade her to come back to the stage. And they pour poisoned words into her unwilling ears.

Now being a dancer and artistic in expression she overlooked the mere fact that her lover was a confirmed hater of all things pertaining to the stage as unclean and immoral. Love being blind and with an artistic temperament in the bargain, this incompatibility of temperament was not recognized as an obstacle to happiness. Result? When she declares to him that she and her art are inseparable and that she wishes to go back to the stage, he points his finger accusingly and cries "choose!"

She eventually chooses to go back to the stage. Five months later her lover shows up again and begs her to return this time as his wife. But the call of her artistic temperament is too strong; that she will only go back to him if he will allow her to dance. He will not, and in the bargain calls her unclean and immoral and a willing prey to every male passer-by. He leaves the room, she goes to bed—so ends the play.

Halina Bruzovna, the Polish actress who appeared on the English stage for the first time in this piece acted the role exceedingly well. Though she gave the impression that she could not remain still in one place a moment there was sufficient warmth in her interpretation to carry the part off well. In addition she possesses a delicious foreign accent and much of the charm of her portrayal was the pleasant cutting of the "r" and the sharp clear diction.

There is much lovemaking in the open which becomes obnoxious. It would seem that even those who are artistically and temperamentally inclined could make love even though separated by the width of a room. Again the piece lacks dramatic action and in compensation there is not enough interplay of characters and no struggle between wills such as are evident in life.

In the nature of a tryout, the piece attracted considerable attention.

NEW PLAYS FOR GUILD

Lawrence Langner, a member of the Board of Directors of the Theatre Guild, which is housing its activities at the Garrick Theatre, has returned from England with several new plays. Among them are a new play by George Bernard Shaw called "Back to Methuselah" which is said to be a new innovation in playwriting even for Shaw, a piece by St. John Ervine; another called "Lillion" by Francis Molnar, a Hungarian writer; and also an option on a new comedy now being written by Milne, one of whose plays is now running at the Garrick.

"MARY STUART" NEW DRINKWATER PLAY DEDICATES THE RITZ

"MARY STUART," a play by John Drinkwater. Presented at the Ritz Theatre on Monday evening, March 21, 1921.

THE CAST.

Andrew Boyd.....	Russ Whytal
John Hunter.....	Charles Francis
Mary Stuart.....	Clare Eames
Mary Beaton.....	Florence Johns
Johns Ravid.....	Frank Reicher
Darnley.....	Charles Waldron
Thomas Randolph.....	Leslie Palmer
Rothwell.....	Thurston Hall

Interesting and tragic in parts is "Mary Stuart," the new John Drinkwater historical play which served as the vehicle for the opening of the new Ritz Theatre in West Forty-eighth street last Monday night. In following his policy of devoting his art to interpreting famous figures of history, Drinkwater rises to even greater heights than he did in his "Abraham Lincoln." The new play has greater eloquence and is humanized to a greater extent than was "Lincoln" by deft touches of humor.

Probably the most interesting scene in the piece is the murder of Riccio, one of the several lovers who fell a trifle short of the standard required by the Queen of Scots. The play, once it gets under way, after an unnecessary prologue, is built around the murder of this same Riccio. It is manipulated in a manner that brings forth many thrilling moments.

In focusing the attention of the twentieth century on one of the leading characters of the sixteenth, Drinkwater is fortunate in having such a capable cast to carry out the interpretation. Clare Eames gives a superb portrayal of the title role. She is tender and passionate, coquettish and graceful, in accordance with her mood. Especially splendid is her blazing verbal outburst about the King's honor.

As for the construction of the play, Mary Stuart is first visualized following a prologue the characters in which are two men, one young and the other old, and wiser in his knowledge of the female. The younger man tells his friend that he shares the affections of his wife with another. There then starts the question of whether a woman can truly love more than one man at the same time. The older and wiser man points out that his friend's wife is not necessarily unfaithful to him as there are women who are great lovers and whose talent it is to serve. For example, he mentions his own wife who is of such a mould. She is inclined towards being in love with the author of a life of Mary Stuart. And such also is the evident conception of the Queen's character which the author has adopted.

In such manner the play unfolds itself. From the conversation of the two men the scene shifts to the Queen's chamber back in the sixteenth century. From there on the inferiority of her three lovers reveal her problem and how she faced it. The roles of Darnley, Riccio and Bothwell are splendidly characterized by Frank Reicher, Charles Waldron and Thurston Hall. The remainder of the cast also acquits itself creditably.

"TOTO," A COMEDY OF FRENCH CONTRASTS, AT BIJOU THEATRE

"TOTO," a comedy in three acts, adapted from the French of Maurice Gennequin and Felix Duquesne. Presented at the Bijou Theatre on Monday evening, March 21, 1921.

CAST.

Victor.....	Gustav Bowhan
Louise de Tillois.....	Phoebe Foster
Henri de Tergy.....	Orlando Daly
George de Pontillat.....	Clyde Veaux
Robert de Rivarol.....	Albert Brown
Parcaline.....	Belle Murry
Jeannette.....	Nellie Burt
Olivette.....	Ruth Thomas
Fanchon.....	Kitty Blick
Antoine de Tillois—"Toto"	
Leo Ditrichstein	
Baroness de Verdier.....	Paula Shay
Baron de Verdier.....	Lee Millar
Augustus.....	M. A. Kelly
Evariste de Merinville.....	Beach Cooke
Madame de Tillois	
Frances Underwood	
Madame Lanier.....	Josephine Hammer
Mlle. Colombe.....	Emma Knill
Severus Merinville.....	Edward H. See

Once more in the role of a great lover does Leo Ditrichstein come to New York. In "Toto," which came to Broadway last week via the medium of France and the adapting pen of Achmed Abdullah, Ditrichstein plays the role of a middle-aged man, who has a wife but who cares little about that phase of his life. Among the gay dogs of Paris, he is the gayest and the greatest midinette along the Boulevards knows him by name as King Toto. The rustle of a gown to his ears means all that a home run hit does to George Herman Ruth.

Just the opposite in character is Toto's wife who lives somewhere back in the hills. They haven't seen each other for about twenty years, which is a long time even on the stage. While his devotion lies in the female of the species, hers is along religious lines, which is plenty of reason for them not being able to work well in double harness.

Of course a way must be found to bring Toto back to the home fold, and this is done through the medium of a daughter, Louise. The latter's great ambition in life is to reconcile her parents. Needless to say, she has a hard job, but eventually she succeeds. She vows she will never marry until she does. Toto loves her so much that he agrees to return to his wife and reform. Before his reformation is complete numerous situations crop up to keep the customers in good humor, and at the end they have to use their own judgment as to whether the reformation is complete.

Ditrichstein, as ever, is a pleasure to watch in his portrayal of the leading role. He does a rounder in such a manner that one is led to like rather than dislike this type of species. His performance throughout is the essence of ease and technique. Phoebe Foster, as the daughter, draws down second honors. She is both charming and convincing in her role. Frances Underwood as the mother does fairly, while Beach Cooke does a good bit as the posing nephew. All in all, however, it is Leo Ditrichstein who makes "Toto" the medium to an amusing evening.

NEW ONE FOR HARRIS

"The Talkin' Shop," a new comedy by Michael Morton, is to be produced by Sam H. Harris. The piece has gone into rehearsal under the direction of Sam Forrest and is scheduled to open in Atlantic City on April 11. Included in the cast are Robert McWade, Robert Cummings, Elmer Grandin, Gladys Gilbert, Leonard Doyle, Blanche Frederici, Frank Sylvester, Leonard Ide, Cliff Heckinger, Henry Dugan, Norman Houston, Phil Bishop, Mary Wolfe, Norman Lane, Harold Gran, Harry Hammill, Harold Christie, William H. Malone, and H. B. Tisdale.

WENT ON AT 2 HOURS' NOTICE

Marie Louise Walker, who up to the closing of the company recently in San Francisco, was leading woman of George M. Cohan's production of "The Acquittal," was called upon suddenly last Wednesday to replace Jeanne Eagels in the leading female role of "In the Night Watch," the attraction now running at the Century Theatre.

Considering that the call for Miss Walker's services was made but about two hours before the performance, and that she was compelled to go on without a full rehearsal and with an improvised wardrobe, her rendition of the difficult role was remarkably praiseworthy.

Miss Walker appeared in the part for the balance of the week, or until Miss Eagels' return to health.

"THE GHOST BETWEEN" OFFERS NEW ANGLE ON STAGE ROMANCE

"THE GHOST BETWEEN," a comedy in a prologue and three acts by Vincent Lawrence. Produced at the Thirty-ninth Street Theatre on Monday evening, March 21, 1921.

THE CAST.

Dr. John Dillard.....	Arthur Byron
Ethel Brookes.....	Laura Walker
Richard Hunt.....	Glenn Anders
Jenkins.....	Walter Brown
Nurse.....	Kathryn Keys
Dr. Jerome Buxton	
W. Messinger Bellis	

"The Ghost Between," by Vincent Lawrence and served as a new tid-bit to the theatre-going portion of our metropolis by Stanley Sharpe, gives a new twist to romance. The piece itself starts off in a most dolorous fashion with a death which, however, takes place off-stage amidst a series of loud lamentations. A complete damper on the evening is avoided later on when things begin to cheer up a little. The cheering process met with a semblance of approval on the first night but "The Ghost Between" is far from being among the best things that have been offered this season.

From the name one might mistake it for a spiritual play, but such is not the case. The ghost is the dead husband of a young woman whose memory prevents her thinking of again flirting with matrimony. In fact, her persistent memory is the cause of the play.

The physician who had unsuccessfully attempted to save the life of her husband later falls in love with the young widow. Although she is dreadfully poor and suffering along on about \$18 a week she says "Nay" when he asks her to wear his name. Nothing daunted, he keeps on the offense and finally wins her consent to a marriage in name only, this being an excuse for him to see that she is properly taken care of.

Meanwhile the ghost of her dead husband persists in haunting her. At least the young surgeon believes it does until he discovers a batchelor friend of his making love to the wife in name only. Instead of shooting up the place and tearing his hair he laughs in glee. The reason for his joy is then explained. The almost successful attempt of his friend to dispel the vision of the dead husband proves to the husband that the ghost is no longer lingering in the vicinity. Perhaps such things happen in real life but if so we've never heard of them.

Arthur Byron returns once more in the role of a stage doctor and injected quite a little comedy into the humorous complications which jutted up here and there. Laura Walker is extremely serious, even for a wife in name only, while Glenn Anders did as well as could be expected with the role of the young bachelor, a role greatly overwritten. As for the piece itself it is rather garishly mounted, the plush festooned stage setting being extremely hideous.

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VERSATILE
AND
MOUNTAIN
OF
MELODY

CALIFORNIA TRIO

WITH
JAS. E. COOPER'S
FOLLY
TOWN

PRIMA
DONNA

JEAN LE BRUN

WITH
LENA
DALY
AND HER
KANDY
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BILLY
TRAMP
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RUTH
INGENUE

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WITH
GROWN
UP
BABIES

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Comedian
and Ingenue

SENNA AND WEBBER

With
Girls from
Happyland

THE
LONG and
SHORT
OF IT

Merrigan and Howarth

WITH
MAIDS
OF
AMERICA

"THE
BOY
WITH
THE
INSANE
FEET"

MAURICE COLE

DANCER EXTRAORDINARY

WITH
RUBE BERNSTEIN'S
FOLLIES OF PLEASURE

THE ONE
AND ONLY
ORIGINAL
BOZO

TOMMY "BOZO" SNYDER

BETTER THAN EVER

FEATURED WITH
BARNEY GERARD'S
SOME SHOW
SEASONS 1921-22-23

The Hebrew Man

JACK VAN

WITH
JACK REID'S
RECORD BREAKERS

PRIMA
DONNA

Dorothy Barnes

WITH
RUBE
BERNSTEIN'S
FOLLIES
OF
PLEASURE

PRIMA
DONNA

BETTY MOORE

WITH
IRONS
AND
CLAMAGES
NAUGHTY
NAUGHTY

LITTLE MISS SUNSHINE

Theatre—American.
Style—*Girl act.*
Time—Twenty-eight minutes.
Setting—*Special, in three.*

Girl acts as a rule have very little to offer to the seeker of entertainment. Especially is this true of "small time" girls acts, and it is relieving indeed to come across one that is at all entertaining. This act, composed of four women and two men, is as neat and snappy a turn as the writer has seen. The comedian, rather rough, but very clever, works hard and gets all there is to get out of the mixture of hackneyed phrases, and new bits that make up the act. The "juvenile" has a good voice, with that peculiar "blue" tone in it commonly referred to as a "Jolson." In fact, we expected him to do an imitation of Jolson. He didn't, thank goodness. The four girls work well together, they're pretty, and wear some good looking costumes well. The act moves with lots of ginger and pep, and has some good music besides. It should find little trouble topping the smaller time bills, and a suitable position might be found for it even on the better time. Whoever produced the act should be thanked for putting out an act that at least has real entertainment value in it. S. K.

CLARA THEODOROS & CO.

Theatre—Proctor's 58th Street.
Style—*Acrobatic.*
Time—Six minutes.
Setting—*Full stage.*

A well-presented acrobatic turn, entailing feats on the trapeze and stirrup rings, performed by a woman and two men. Most of the feature work is performed by Miss Theodoros, and she executes her various feats with an ease and dispatch which insures plaudits. Her partners are two likable chaps, who also perform in a creditable manner. Aside from her stellar work in mid-air, the woman also reveals herself as the understander in several strong-arm feats. One of the men injects enough comedy to give the act variety. J. Mc.

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

HEALY, PETRIE AND SCOTT

Theatre—Proctor's 23d Street.
Style—*Singing.*
Time—Ten minutes.
Setting—*One.*

Three men dressed in dark blue, double-breasted business suits offered a harmony singing act.

There were several "bits" of talk, none of which seemed humorous to those assembled, and a couple of solos, in one of which the word "engineer" was pronounced several times as if the "e" at the beginning of the word, was an "i."

For a finish, the three donned women's dresses, with wigs and hats, one looking especially out of place and rough, with no sleeves and low neck, they did a number and pulled up their dresses, showing loud bloomers. All this was out of place. The finish should come out even for the smallest of the small time. They might have had a chance with their ensemble singing H. W. M.

W. S. HARVEY

Theatre—Proctor's 125th Street.
Style—*Juggler.*
Time—Ten minutes.
Setting—*Three.*

W. S. Harvey, if nothing else, is surely a strong-arm juggler. Working with him is a buxom woman, who attempts to win laughs by some forced comedy. The turn is none too neatly presented, but the work of Harvey won appreciative applause at the close, and with a little polishing will serve well as an opening turn. Harvey's manipulation of cane, ball and hat, and other small articles is fairly well executed. He also does the balancing of a huge picture frame on his forehead, and then proceeds to show how easy that feat is by balancing a buffet on the tip of his chin. J. Mc.

BOYLE AND BENNETT

Theatre—American.
Style—*Dancing.*
Time—Seventeen minutes.
Setting—*One, plain.*

Jack Boyle, who was for years associated with the team of Boyle and Brazil, and Miss Bennett have an act that is primarily a dance offering, yet differs from the picture of the usual "hoofing" team that the sentence conjures before the mind. They open with an introductory number, delivered very rapidly, in which they tell the audience what they cannot do, and finish by saying that they are not going to do anything at all, which assertion they very soon disprove. They begin on a routine of eccentric dancing that keeps going at machine-gun rate for at least ten minutes before they let up. They then tell, in a jazz-time number, that they are going to do a "musical comedy number, by a musical comedy boy and girl, in musical comedy style, and score a musical comedy hit." Then some more of the machine gun style of eccentric stepping. As for the "musical comedy hit," why, they would be a valuable asset to any musical comedy. Jack Boyle is one of the best eccentric dancers the writer has ever seen, with a style and method that is comparable to no other we know. Miss Bennett is not to be overlooked when it comes to words of praise, for rarely have we seen a woman who could do eccentric dancing better, or who had the ideal build and development for such work that she is the possessor of. What's more, their team work is remarkably good. The act is essentially big time from the word go, and it will be a short time ere they shall be there. Of two people who possess ability, ease, grace, poise and reputation of long standing as—well, nothing else need be said. S. K.

LEE AND GILLESPIE

Theatre—Proctor's 23d St.
Style—*Singing.*
Time—Ten minutes.
Setting—*Special in "Two."*

A pianist, seated at a piano before a blue "cyc" on which baskets of roses were depicted, afforded a pleasant atmosphere, and good background for the two girls who sang a number of songs in a clever, classy and professional manner.

They were heard singing off stage, soprano and alto, and upon their entrance, were at once reminiscent of the La Porte Sisters heard a score of years ago or more.

One of the girls is blonde, the other brunette, both are pretty, refined and show decided class. They were artistically attired and put over several published numbers to the decided approbation of the auditors.

The tall blonde member of the team, removed a satin throw and displayed very pretty neck, shoulders and bust, in a very low cut gown which was not vulgar; she had on a good make-up and sang a published ballad with sure, clear and warm high notes at the finish, and was suitably rewarded for her efforts: she might smile occasionally.

The brunette with pleasant and definite personality, a smile and charm of manner, with hair nicely marcelled and in low cut gown, displaying a good figure, put over nicely and in a refined manner, the "Travelling Choo Choo Blues."

A medley of published numbers was used double, being especially well harmonized, and in which "Mother Machree" was incorporated. It is a well arranged medley in an admirably routines act, and went, with its operatic finish, over for definite response.

Careful attention has been paid to the lighting effects in this act which is distinctly class and big time only.

There was no piano solo! H. W. M.

CLYDE J. BATES

SOME BUM

EIGHTH SEASON WITH RUBE BERNSTEIN AND STILL MORE TO GO. CRITICS SAY I'M FUNNIER THAN EVER THIS YEAR
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VAUDEVILLE BILLS

HAVERHILL
(First Half)—Horgan Pie Girls—Lew & P. Murdoch—Creole Cocktail—LaFrance & Kennedy—Pederson Bros. (Second Half)—Stanley & Elva Kelly & Drake—Chas. & M. Dunbar—McCool & Gilden—The Berkoffs.

HOLYOKE

(First Half)—Lucy Bruch—Moore & Fields—Juvine & Harrison. (Second Half)—Rappi—Geo. Nagel Co.—Little Miss Sunshine—Yvette Rugel Co.—Renee Robert Revue.

HAZELTON

(First Half)—Victoria—Mile. Fan Rezia—Sabbott & Brooks—Asahi Troupe. (Second Half)—Hazel Moran—Wilde & Sadalia—Jones & Johnson—McCarthy & Bradford.

ITHACA

(Second Half)—Earle & Mullen—Love Bugs—Adams & Barnet—James Bessie Aitken.

JAMESTOWN

(First Half)—Mildred Parker—Fisher & Gilmore—His Royal Highness. (Second Half)—Le Clair & Sampson—Helen Coline.

JERSEY CITY

(First Half)—Kee Trodeta—Harry Antrim—Polly's Pearls—Mack & James. (Second Half)—Benson & Bell—Cunningham & Bennett—Dutil & Covey—Canary Opera.

JOHNSTOWN—PITTSBURGH

Strand Trio—The Camerons—8 Blue Devils—Ray & Ellmore.

LANCASTER, PA.

(First Half)—Geo. & L. Garden—Simpson & Dean—Judson Cole—Guilfoyle & Lang. (Second Half)—Herskind—Duffy & Mann—Tony Grey—Morris Comedy Circus.

LAWRENCE

(First Half)—Reddington & Grant—Ferro & Counter—Betty Donn—Morgan & Biner—3 Naces. (Second Half)—Toy Ling Foo—Fallett—Heath & Sperling—Free & T. Hayden—Mirano Bros.

LEWISTON

(First Half)—Howard & Scott—Nelson & Madison—Geo. S. Frederick & Co.—Frank Farren—Dippy Diers & Bennett. (Second Half)—Flatow Bros.—Evans & Miller—Una Clayton Co.—Hai & Francis—Grace & H. DeBeers.

MCKEEPORT

(First Half)—Texas Duo—Mary Maxfield—Century Girls. (Second Half)—Lee Hing Chin—Century Girls.

MIDDLETOWN

Dave & Lillian—Bill Browning—Flaherty & Stomping—Three Kitamuros.

MONTREAL

The Kervilles—Herbert & Dare—Noel Lester Co.—Lamert Bros.

MORRISTOWN

(First Half)—Felix & Fisher—Monarch Comedy Four—Arthur & L. Bell—Phina & Picks. (Second Half)—Dalton & Craig—Burns & Erbrite—International Revue.

NEW BEDFORD

(First Half)—Trennell Trio—Charlie Bradley—Pearson & Lewis—Fred Whitehouse—Rathbourne Four. (Second Half)—Alexander Robinson—Watts Scotch Lad—Chris Richards—Harry Lamore.

NEW BRITAIN

(First Half)—Three Kitamuros—Herbert & Binet—Boudini & Bernard—Little Miss Sunshine—Perrin—Joe Tanner Co. (Second Half)—Little Devils.

NEW LONDON

(First Half)—Dave Johnson—Goldwyn & Bennett—Lee & Howard—Drisko & Earl—Little Devils. (Second Half)—Jennings & Doorman—Five Nightingales.

NEWPORT

(First Half)—Harry Lamore—Lambert Phelps—Mrs. Wellington's Surprise—Kelly & Pollock—Mrs. Goddard's Revue. (Second Half)—Jennier Bros.—Fred Lewis—Pearson & Lewis—Duval & Little—Watson's Dogs.

OLEAN

(First Half)—LeClair & Sampson—Helene & Coline—Eva Fay. (Second Half)—Mildred Parker—Fisher & Gilmore—Eva Fay.

OSSINING

Goldwyn & Barnett—Challis & Cortan—Dixon, Lynch & Dixon—Cushing & Davis—Carlo Santos Band.

PATERSON

(First Half)—LaPoile—Ingrid & Dwyer—Goldie & Thorne—Yip Yip Yapshakers—Burke & WhiteSide. (Second Half)—Betty Washington—Dawson Sisters Co.—Monarch Comedy Four.

PASSAIC

(First Half)—Dave & Lillian—Jim & F. Bogaard—Mason & Shaw—Durns & Frabito—Tony & George. (Second Half)—Gold & Thorne—Harry Antrim—Princeton Five.

PAWTUCKET

(First Half)—Australian Dancers—Violet Carlson—York King—Four Jacks and Queen. (Second Half)—Commodore Tom—McIntosh Maids—Rube Wallman.

PITTSBURGH—JOHNSTOWN

Alexander & Barton—Tid Bits Trio—Russ Leddy Co.—Roy LaFrance.

PITTSBURGH

Aero—Stanley & Olsen—Billy Wilson Co.—Irene Meyers—Howard & Grace—Elaine Sis. Hurd—Bert Leighton—Arthur & Peggy.

PITTSFIELD

(First Half)—The Seabucks—Jennings & Doorman—Marie Russell—Isabel Stone Co. (Second Half)—Grant & Wallace—Jarvis & Harrison—Barker & Dunn—Morgan & Binder.

PARKERSBURG

(First Half)—Al & Emma Frabelle—O'Brien & Bradley—Mack & Lane—Great Leon. (Second Half)—Brent Hayes—Eyes of Buddha.

PHILADELPHIA

Wm. Penn (First Half)—Jim The Bear—Hendricks & Stone—Rose & Moon—Kramer & Boyle—Chief Little Elk. (Second Half)—Tony & George—Gillis White—Fiske & Lloyd—Joe Darcey—Bison City Four.

KEYSTONE

Lloyd Nevada Co.—Maud Ryan—Wrose Buds—Frank Bush—Harry Tom Linden. National (First Half)—Prof. Peak Blockheads—Bo Peep & J. Horner—Markon Claire—Robert & Boyne. (Second Half)—Jean & Elsie—Shriner & Fitzsimmons—James Cullen—The Naess.

NEW KENSINGTON, N. H.

Texas Duo—Mary Maxfield—William & West. Girard (First Half)—Peanuts Co.—Bison City Four—Joe Darcey—Three Jeannettes. (Second Half)—Harry Watkins—Babbott & Brooks—Phina & Co.

GRAND OPERA HOUSE

Raymond Bond Co.—Bennet & Baird—Carpers Bros.—Jewels Manitan—Miller & Wren.

QUEBEC

McNamee—Lady Sen Mel—Stafford Duross Co.—Devore & Statzer—Mannig & Hall.

READING

(First Half)—LaPetite Jennie—Leila Shaw Co.—Merlin—Seven Honey Boys. (Second Half)—Seymour & Jeannette—Taylor Howard & Them—Proteering—Rose & Moon.

SHENANDOAH

(Last Half)—Knight Roosters—Mme. Fan Rezi—Lee & Lawrence—Asahi Troupe.

SALEM

(First Half)—The Berkoffs—Kelly & Drake—McCool & Gilden—Chas. & M. Dunbar—4 Casting Mellos. (Second Half)—Organdie Girls—Lew & P. Murdoch—Creole Cocktail—Fern & Marie—Pederson Bros.

SARATOGA

(Last Half)—Mathews & Marshal—Marie Russell—Zeno Moll & Curi.

SHAMOKIN

(First Half)—Herskind—Wilde & Sedalia—Lee & Lawrence—McCarr & Bradford. (Second Half)—Geo. & L. Garden—Simpson & Dean—Judson Cole—Guilfoyle & Lang.

STAMFORD

(First Half)—Dallas & Walker—Frick & Adair—Barron & Edwards—Adams Ellis. (Second Half)—Goldwyn & Bennett—Jim & Flo Bogard—University Trio—Mason & Shaw.

SYRACUSE

(First Half)—Paul Brady—Dancer & Green—Challis & Cortau—Frozini—Zeno Moll & Carr. (Second Half)—The Herberts—Karl Kary—Submarine F-7—Raymond Wiley Co.—Hughes & Merritt—Adolfs Co.

STUUVENVILLE

(First Half)—Frank Wilson—Grace Twins—Wanda Ludlow Co.—Stone & Hayes—At the Party. (Second Half)—Max Holden—Clifton & Kramer—Arthur Miller—Eckert & Moore—Mora & Reckless Duo.

TORONTO

Seymour & Jeannette—Hanley & Howard—Kafka & Stanley—McCormack & Wallace—Tommy Alten Co.—Young & Wheeler.

UTICA

(First Half)—Jane & Miller—Ethel Clifton Co.—Gene Metcalf—Duggan & Raymond—Barry & Whitedge—Texas & Walker. (Second Half)—Cutty & Nelson—Taxie—Ernest Evans—Howard & Sadler.

WHEELING

(First Half)—Max Holden—Clifton & Kramer—Arthur Miller—Eckert & Moore—Mora Reckless Duo. (Second Half)—Frank Wilson—Grace Twins—Wanda Ludlow Co.—Stone & Hayes—At the Party.

WOONSOCKET

(First Half)—McIntosh Maids—Rube Wallman—Commodore Tom. (Second Half)—4 Jacks Queen—York & King—Violet & Carlson—Australian Dancers.

YORK

(First Half)—Seymour & Jeanette—Taylor Howard & Them—Proteering—Pietro—Cheer Up. (Second Half)—LaPetite Jennie—Leila Shaw Co.—Pietro—7 Honey Boys.

POLI CIRCUIT**Week of March 28****BRIDGEPORT.**

Poli's (First Half)—Dawson Lanigan & Covert—Earle & Sunshine—Salvation Sue—Rodel & Dungan—2 Little Pals. (Second Half)—Thames Bros.—Alice Manning—Hunter Randall & Sen.—Gene & Yosco—Olympia Desval Co.

Plaza (First Half)—Turner & Grace—Kershell & Markham—Henry & Moore—Theo. & Her Danes—Henry & Moore. (Second Half)—Lew Holloman—Lambert Bros.—Tricked—Alfred Powell Co.

HARTFORD

Palace (First Half)—Louise & Mitchell—Alice Manning—Paul & DeHaven—5 Nightingales—Holdiday & Burns—Made for Love. (Second Half)—Gold & Edwards—Cleo & Thomas—Emma & O'Neill—Howard & J. Chase—Roy & E. Dean—Joe Fanton Co.

Capitol (First Half)—Musical Lunds—Manon Four—Jimmy Hodges Co. (Second Half)—Trennell Duo—Henry & Moore—Jimmy Hodges Co.

DRESHER RE-ENGAGED**FULLER DEFENDANT IN QUEER SUIT**

Earl Fuller, orchestra leader, formerly at Rector's, and now giving concerts on the road, is being sued by Beulah Foster, an actress, in the Domestic Relations Court for maintenance to the sum of \$10,000, alleging that she is his common law wife. The case will be decided by Magistrate Tobias on April 4 after the attorneys for both sides have submitted their briefs.

According to Herman L. Roth, lawyer for the orchestra leader, Fuller married in 1907 a young woman, Marie Dowd of Wichita, Kansas. Marie Fuller, wishing the marriage to remain secret for some time, arranged to return to Wichita while Fuller came to New York where it was arranged the pair would finally settle. Fuller never saw his wife again and in December, 1918, she sued him for divorce on grounds of desertion. The divorce was granted her the next year and subsequently Fuller married Morva Williams, a concert singer with whom he is still living.

Miss Foster alleges that she is his common law wife since she lived with him for three years and he introduced her everywhere as his wife. The actress was represented in court last Thursday by Assistant Corporation Counsel Hartigan. Mr. Roth argued that Miss Foster knew that Fuller was married to Morva Williams when she met him and that furthermore during the brief period intervening between his divorce and second marriage he had not lived with Miss Foster. The case became one of a question of law only and Magistrate Tobias ordered the lawyers to file briefs bearing on the status of the complaint.

Assistant Corporation Counsel Hartigan argued that the common law marriage was legal in this case because Fuller had not lived with his first wife for seven years and that he had made no search to ascertain whether his first wife was living or dead.

GANZ SUCCEEDS MAX ZACH

ST. LOUIS, March 28.—Rudolph Ganz, pianist, has been appointed conductor of the St. Louis Symphony Orchestra for a term of three years. Ganz succeeds Max Zach, who died recently.

COLLEGE BAND COMING

Tom Waring's Banjo Orchestra from Pittsburgh is booked to appear at the McAlpin Roof this coming summer, where it is predicted by Ernest Huzzar, director of the McAlpin Grill concert and dance orchestras, they will soon occupy a musical position second to none excepting Paul Whiteman and Art Hickman.

Huzzar discovered the Waring orchestra, which is composed of seven young men ranging in age from eighteen to twenty-two, and it has for some time been the big orchestra hit of Pittsburgh, playing in the leading hotels and clubs of the Pennsylvania city.

Huzzar says that Waring's music is "different."

WHITEMAN SIGNS FOR SUMMER

Paul Whiteman and his orchestra now at the Palais Royal will go to the Hoffman Arms at Hewlett, L. I., for the summer when the big Broadway resort closes for the heated period.

FRANK SADDLER IS DEAD

Frank Saddler, one of the best music arrangers in the entire country, died suddenly at his home in this city on Monday morning.

Saddler's arrangements were in great demand in the musical comedy and light opera productions and many of the present day composers of this type music give Saddler much credit for their success. His musical knowledge was so deep and his orchestra sense so keen that he could take the simplest melodies and give them an orchestral setting that made them sound like a classic.

Frank Saddler was born in Pennsylvania, and studied music in Munich. His life work was to establish a school to simplify the theory of harmony and to put the study of music within the reach of everybody. He also perfected a system of synchronizing musical accompaniments with moving pictures by timing the films with a stop watch.

VERNON CLUB TO MOVE

The Vernon Country Club orchestra, which has been playing in the Paradise Room at Reisenweber's, will open at the Cafe de Paris on Sunday of next week. The orchestra has been meeting with great success featuring the popular numbers "Nobody's Baby," a recent release, is a big hit with them.

80 PIECES IN CAPITOL ORCHESTRA

The Capitol Orchestra has been increased to 80 pieces and is now the largest motion picture theatre orchestra in the entire country. It is now one of the finest musical organizations of the kind in the country and approaches both in size and quality the standard symphony.

COLOMBO IS ASS'T DIRECTOR

A. C. Colombo was appointed assistant director to A. Baldwin Sloane's "Challenge" orchestra, playing at Healy's Golden Glades Roof.

DABNEY AT ATLANTIC CITY

Ford Dabney and his orchestra will this summer be heard at the Martinique, Atlantic City.

KENTUCKY SERENADERS SCORE

ATLANTIC CITY, March 26.—Rob Roy and his Kentucky Serenaders are playing at the Moulin Rouge, here. It is declared hereabouts that his band is the finest collection of musicians whose forte is syncopation. His music is immensely popular.

SPECK AT THE ALAMAC

Paul Speck and his orchestra are at the Hotel Alamac, Atlantic City, this season. Speck gave a special concert on Easter Sunday which drew a great crowd to the hotel.

FLATBUSH CO. BANKRUPT

An involuntary petition in bankruptcy was filed last week against the Flatbush Music Company, of 922 Flatbush avenue, Brooklyn. The petitioners are Edward Bennett, \$350; S. Messinger, \$190, and H. S. Auerbach, \$80.

"TANGERINE" FOR N. Y.

Carl Carlton's production of "Tangerine," which closed in Washington about three weeks ago, is being rewritten by Guy Bolton, and will go into rehearsal the second week in July. The show opens in New York the first week in August.

LOVE & SKANKS
COLORED ENTERTAINERS SUPREME

IN
“LONG GONE”
Direction BUDDY SHEPARD

March 30, 1921

THE NEW YORK CLIPPER

27

BURLESQUE REVIEWS

TOM HOWARDS PLAYLET SCORES BIG HIT IN THE UNION SQ. SHOW

Tom Howard offered an underworld dramatic act in his show at Kahn's Union Square last week which he called "Ace in the Hole." It contained good material and gave the audience an opportunity of getting an eye full of the doings in an East Side wine room of by-gone days. Howard had all the principals in the sketch, which told a story of a Broadway character who lived off the earnings of women and always getting what money he could and in a crooked way. He owned a wine cellar and had made arrangements to sell it to a "boob" from the country.

The "boob" arrived, met the crook's girl, fell in love with her and instead of buying the place wanted to take her back to the farm. The crook came in, an argument started and he shot the "boob," who turns out to be his brother. The crook is later killed by a policeman while trying to escape.

Howard plays the part of the "boob," Joe Lyons the crook, Helen Adair the girl, Joe Rose the bartender, Welch the policeman, Johnny Kane, Margie Pennetti and Laura Houston underworld characters. Kane and Miss Pennetti offered an excellent apache dance during the early action of the sketch that was both interesting and a clever dance.

The act held the attention of the audience last Saturday afternoon during its entire action and it was generously applauded at the finish.

The first part of the show was called "Putting It Over" and the burlesque "The Charming Widow." Besides the dramatic act in the first part there were several bits and specialties. The "liars" bit was offered by Howard, Rose, Lyons and the Misses Adair and Houston. The "poison wine" bit caused plenty of excitement the way Howard, Rose, Lyons, Kane, Welch and the Misses Adair, Pennetti, Houston and Beall did it.

Howard and Lyons put the "counting" bit in an amusing manner. Johnny Kane who opened at this house last Monday is a clever young dancing juvenile, stepped out in one and did a specialty that just about stopped the show. He opened with a song and then went into his dance. Kane is one of the best dancers we have seen in many a day. He introduced a number of intricate steps, seldom seen, and danced with ease and grace of an artist.

Down near the close of the burlesque Gara Zora offered her dancing specialty, an Egyptian dance most gracefully.

In the cast last week were Tom Howard, Joe Rose, Joe Lyons, Johnny Kane, Eddie Welch, Helen Adair, Margie Pennetti, Hatzie Beall, Helen Daly, Laura Houston and Harriet Nolan.

SID.

"FOLLIES OF PLEASURE" AT THE STAR IS AN IMPROVED SHOW

Rube Bernstein has made several changes in his "Follies of Pleasure" show since it was at the Star several weeks ago. We caught part of the show at the Gayety, Brooklyn, last Tuesday night and it went over like wildfire.

Clyde Bates and Mickey McCabe are still taking care of the comedy and the way they handled it one could not but help be amused.

Two new men are in the cast. Maurice Cole, a corking good dancer who was with the "Kandy Kids" early in the season. Cole offered two specialties, one in the first part, working in one in a tuxedo suit, he put over a fine classy dance; down near the finale of the show, in a comedy makeup, he did an acrobatic clown dance that stopped the show, working in full stage. He is one of the best dancers we have seen on the American Circuit this season. He also does bits in the show.

The other new man is Jimmy Hamilton, a new "straight." This young fellow is the goods. He is a neat, clean-cut looking chap, who has a fine stage presence, can talk and work up to the comedians excellently. He wears clothes well and is the type of straight man they want in burlesque.

Dorothy Barnes handles the prima donna role well. Ruth Barbour is the soubrette and Betty Gordon, the ingenue.

The "Follies of Pleasure" is a corking good show.

SID.

NEIL E. SCHAFFNER

LIGHT COMEDY

Direction OLLY LOGSDON

1418 BROADWAY, N. Y.

LETTIE BOLLES

SOUBRETTE

BIG SENSATION CO.

"ROUND THE TOWN" IS A FAST AND PLEASING SHOW

An entertainment bounded by comedy, pretty girls, a good cast and catchy numbers is Strouse and Franklyn's "Round the Town," featuring I. B. Hamp and Harry Bentley. It's a bit show with several specialties that are worth while.

They have a dandy looking and working chorus and Manager Truehardt has them stepping all the time. The girls are a pretty lot and they have one of the best dancing end girls in burlesque in Teddy Warden, whose work stands out. The girls' costumes are in excellent condition after a season's hard work and look fine from the front.

Hamp and Bentley had no trouble in keeping the audience in a good humor last Thursday night. They are fast workers and funny comedians. Hamp is doing an eccentric role and has an odd way of talking. He injects a number of up-to-date and witty lines in his performance that does not fail to get a laugh.

Bentley is doing Hebrew this season and works very naturally. He is humorous and never fails to work for the benefit of the show to get a laugh. These boys are out for laughs, and they get them. They worked well together and were successful.

Willie Mack, a young singing and dancing juvenile and a neat-looking chap, fits in fine. He knows how to put a number over and can also read lines well.

Harry Keeler, an aggressive straight, assisted the comedians considerably while working with them.

J. Barrett is doing characters, while not having very much to do, he handles what he does well.

Beatrice Rogers, a large and well-formed young lady, is the prima donna. Miss Rogers rendered her numbers nicely and wore gowns of good taste. She did well in the scenes.

Dainty little Shirley Mallette, a vivacious, gingery soubrette, who bubbles over with personality, won her share of the applause. Miss Mallette can dance and sing as well as read lines. She displayed very pretty dresses.

Jane Fox, an attractive looking young lady with auburn hair, did nicely as the ingenue. She put her numbers over very well and delivered her lines with ease. She is a pleasing looking person and her wardrobe is pretty.

Elsie Farnum is in several bits and takes care of herself all right.

The "speech" bit started things off, it was given by Hamp, Bentley, Mack, Keeler and the Misses Mallette, Rogers and Fox.

The "tag" bit was next and it was done by Bentley, Hamp, Mack, Barrett and the Misses Rogers, Mallette and Fox.

Hamp and Miss Fox did well with their comedy talking specialty, getting good results.

The "pocketbook" bit was next, Hamp, Bentley, Keeler and Barrett doing it.

The "whistling" bit pleased as Hamp, Bentley and Mack worked it up.

Miss Mallette was very successful in her singing specialty, in which she sang "Looking for Someone to Love." She put it over very nicely, getting an encore.

Bentley, in his specialty, offered several parodies and cleaned up with them. His material is good and he put it over cleverly. In the "French" bit Miss Mallette sang a little French number sprightly. She was assisted in the bit by Bentley, Hamp and Keeler.

Miss Armstrong, a chorus girl, led a Quaker number, assisted by the chorus, and did well.

The Three Rounders, Mack, Barrett and Miss Farnum, offered a singing and dancing specialty in one, that more than pleased. They are excellent hoopers and the act went big. The comedy quartette of Hamp, Bentley, Keeler and Mack proved amusing.

The "life saving" bit was well done and gave the audience an opportunity to see several of the lady principals in silk bathing suits. Bentley, Hamp, Mack and the Misses Rogers, Mallette and Fox appeared in this bit.

Teddy Warden had "Clap Your Hands" number and handled it well, backed up by the chorus.

"Round the Town" is a pleasing show; is fast, the principals work in harmony and is a well equipped show.

SID.

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HAZELLE LORRAINE INGENUE RE-ENGAGED NEXT SEASON—HARRY HASTINGS BIG SHOW "THE ZIEGFELD TYPE"—CLIPPER

MAE DIX SOUBRETTE BARNEY GERARD'S SOME SHOW

DREAMLAND PARK SOLD

The remainder of the Dreamland Park property at Coney Island not acquired by the city was sold at auction last week for \$407,750 to a syndicate composed of William Fox, motion picture magnate; Eugene F. Wood and Mrs. Hannah Sullivan, widow of "Little Tim" Sullivan. Mr. Wood and Mrs. Sullivan were two of the largest bondholders in the original Dreamland Corporation.

The purchasers have not as yet made public any plans for the development of the property which fronts on Surf avenue, Coney Island.

The sale was the result of foreclosure proceedings brought by the holders of the \$750,000 first mortgage bonds. The Wood and Sullivan interests had made application to have the sale postponed for sixty days, and also to cut the property up into small parcels, claiming that a higher price would be realized, but the Appellate Division of the Supreme Court, which met just before the sale denied both applications.

N. Y. THEATRE CO. MAY APPEAL

The New York Theatre Company, owner of the New York Theatre Building on Broadway from Forty-fourth to Forty-fifth street, was granted permission by the Appellate Division of the Supreme Court to appeal from the majority report of the appraisers appointed to determine the value of the holdings of the three stockholders who desired to liquidate.

This majority, which was upheld by the Appellate Division, places the value of the holdings at \$709,987. The minority report, which the theatre company upholds, differed greatly from the report of the majority.

The stock-holders liquidating are A. L. Erlanger, personally; A. L. Erlanger, Arthur S. Arnold and the Real Estate Title and Trust Company of Philadelphia, as co-plaintiffs, and William Harris, Jr., and Joseph Bickerton, Jr., as executors of the estate of William Harris.

ANTI-SPEC. BILL UP AGAIN

ALBANY, March 28.—The Smith bill, designed to exterminate theatre ticket profiteers, will be considered by the Assembly this week. It will be reported out of committee on Tuesday, and is said to be assured of passage in both houses. The bill takes the place of the anti-ticket scalper measure, passed a month ago, but vetoed by Governor Miller on the ground it was unconstitutional. That limited the profit made on each theatre ticket to fifty cents. This provision, it was held, could not be legally imposed.

The present measure gets around this difficulty by providing that each theatre ticket may be turned into a contract by printing on the reverse side of each ticket that it must not be sold at a price in excess of fifty cents of its face value. Violation of this contract would be a misdemeanor.

TICKET BROKER FINED

Leo Newman, theatre ticket agent, with offices at 1482 Broadway, pleaded guilty last Thursday before Judge John C. Knox in the United States District Court to a complaint charging violation of the Federal statutes which require sale price to be printed on all tickets disposed of by agents.

According to the complaint Newman on Jan. 24 sold four tickets to William L. Kavanaugh, the box office price of which were \$3.85 but for which Newman charged \$10 apiece. Newman was fined \$50. Recently he was fined \$75 for a similar offense.

SUMMER RUN FOR "JONES"

Eugene O'Neil's play, "The Emperor Jones," will remain at the Princess Theatre throughout the summer. It is planned to produce the show in England after it has completed its run in New York.

NEW PRODUCING CO. STARTS

AKRON, Ohio, March 27.—The Ohio Entertainment and Producing Company, Inc., has opened offices here. B. F. Connelly is president of the concern and Dou Heath secretary and general manager.

EUROPEAN HITS FOR SELWYN

Contracts for some of the greatest successes of the current year in London and Paris were brought back by Archibald Selwyn, who returned from Europe last week. One of the French plays which will be produced here is "L'Homme à la Rose," a drama by Henri Bataille. "Le Chasseur de Chex Maxim's," a farce hit, is another. It will be made into a comedy with music before being presented here. Arrangements were made in London with Gilbert Miller for the American production of "Daniel," by Louis Verneuil, in which Sarah Bernhardt is now appearing. Somerset Maugham's "The Circle" is another for which Selwyn acquired the American rights, while "The Physician," by Baron de Rothschild, was brought back for Arthur Hopkins, who will present it here early next season.

OPPOSE CLARA HAMON PICTURE

ARDMORE, Oklahoma, March 28.—Clara Smith Hamon, acquitted of the alleged murder of Jake L. Hamon, millionaire politician, is to receive \$25,000 cash advance and 50 per cent of the profits from the Oklahoma Moving Picture Company of Oklahoma City, with which she entered into a contract to star in pictures for two years.

The National Association of the Motion Picture Industry, according to President William A. Brady, will do all in their power to prevent her appearance in motion pictures.

The Allied Amusement Industries of California, composed of motion picture exhibitors, last week placed the ban on any pictures featuring the acquitted woman.

MACFARLAND OPENS AGENCY

Alfred Cheney Johnston, well-known portrait photographer, and James Hood Macfarland, formerly publicity man for the Famous Players-Lasky Corporation, have incorporated under the name of Johnston-Macfarland, Inc., and have opened offices at 67 West 46th street. They will act as representatives and managers of actors and actresses, booking agents, play brokers and also establish a publicity bureau.

The new enterprise will be in charge of Mr. Macfarland and will not interfere with Mr. Johnston's photographic work.

WILLIAMS WINS WARNER CASE

John D. Williams, the theatrical producer, was awarded damages of \$12,500 in his suit against H. B. Warner, the actor, by Justice Guy in the Supreme Court last week. Williams sued as a result of Warner leaving the cast of "Sleeping Partners" in February, 1919.

Warner left the play and went to California to act in pictures and the suit followed.

This case is the first one in which an actor has been forced to pay damages as the result of breaking his contract.

BENEFIT FOR ACTORS FUND

The first benefit in behalf of the Actors Fund of America to be given in Brooklyn will take place at the Montauk Theatre on Sunday, April 17. Among those who will participate are John Drew, Mrs. Fiske, Francine Larrimore, Helen Ware, Robert Haines, Julia Opp, George Arliss, Blanche Yurka, Olive Wyndham, Alphonse Ethier, Charles Judels, Grant Mitchell, Tom Lewis and "Beatrice Fairfax."

GEORGE SCHINDHELM DEAD

George Schindhelm, who has furnished wigs to the profession for the past thirty-five years, died March 23, of bronchitis after a short illness. He was 70 years of age. The original firm was established by his brother, M. Schindhelm, in 1866 on Grand street, New York. Burial was held in Evergreen cemetery, Brooklyn, March 25. The business will be continued by his son.

KELLARD GOING TO COAST

John E. Kellard and his company in a repertoire of Shakespeare started their annual tour of the country this week. They will tour westward and during the summer will play along the Pacific Coast.

March 30, 1921

THE NEW YORK CLIPPER

29

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FILM FLASHES

Lillian and Dorothy Gish and their mother, Mrs. Mae Gish, are planning to buy a home in Massillon, O., the former home of the Gish family.

Jean Gordon, seventeen-year-old niece of Gordon Edwards, who directed Fox's "Queen of Sheba," will be seen in that spectacle when it is screened at the Lyric Theatre Sunday night, April 10.

Hope Hampton is to be featured in the picture made from Fanny Hurst's story, "Star Dust."

Kate Davenport, who is a granddaughter of McKee Rankin, is appearing on the screen at the Criterion in Sir James Barrie's "Sentimental Tommy."

The Motion Picture Directors' Association will hold a dance in the Astor ballroom on April 2. A motion picture will be made with 25 cameramen at various points, and will be shown in the Gold Room, on the same night.

Robert E. Long, press representative for the Griffith interests, has resigned from that organization and has entered business for himself in the Fitzgerald Building, New York. He will act as personal representative for producers, directors and players.

The Grand Opera House, Paris, France, has been taken over as a motion picture house for Paramount productions.

W. H. Warner has been named manager of the Buffalo office of the Educational Film Exchange, Inc.

David Segal has purchased the interests of Jay Emanuel in the Royal Pictures, Inc., of Philadelphia. He is now sole owner of the business. Mr. Emanuel is about to purchase a Philadelphia theatre.

Conway Tearle, in "Society Snobs," from the scenario of Lewis Allen Browne, will soon be released by Selznick.

Irvin Willat has released, through Hodkinson, Joseph C. Lincoln's story, "Partners of the Tide."

Dorothy Davenport (Mrs. Wallace Reid) is appearing in "Every Woman's Problem" under the banner of the Plymouth Pictures, Inc.

Catherine Calvert and Herbert Rawlinson, in "You Find It Everywhere," has been completed and will shortly be released. The scenario is made from a story which appeared in the Saturday Evening Post under the title of "The Gibson Upright," by Booth Tarkington.

"The Oath," the fourth of the Big Five productions, features Miriam Cooper, Anna Q. Nilsson and Conway Tearle. It was directed by R. A. Walsh.

Adolph Zukor, president of the Famous Players-Lasky Corporation, has sailed for Europe. The picturization of "Peter Pan" is proposed and Mr. Zukor will meet Sir James M. Barrie while in England.

Jewel Carmen has been engaged as star to appear in "The Unknown Purple," the stage play, which has been renamed "The Rossmore Case." A private showing of the picture will be made at the Ritz Theatre some time next month.

Thomas Jefferson, son of the famous actor, will be seen in "Rip Van Winkle" under the Hodkinson management. The screen version of the famous play is now made.

"Invisible Fear," with Anita Stewart in the main role, has been completed. This is the second Louis B. Mayer production, the first having been "Playthings of Destiny." Edwin Carewe directed both stories.

"Without Benefit of Clergy," by Rudyard Kipling, is about to be filmed, all the sets having been prepared at the Brunton studios, Los Angeles, Cal. Director James Young, who has been in touch with the celebrated author, has arranged most minute details for the presentation of this picture.

Sigmund Lubin has sailed for Germany, accompanied by his daughter, Mrs. Ira M. Lawry, wife of the general director of the Betzwood Film Company. He will study conditions in the German Empire at the request of Adolph Zukor, Jules Mastbaum, of the Stanley Company of America, Sabolsky and McGuirk, of Philadelphia. Mr. Lubin will make his headquarters in Berlin.

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Every copy of MADISON'S BUDGET No. 17 has been sold. No. 18 ready shortly. Watch N. Y. CLIPPER.

Jacqueline Logan, Grace Darmond and Walter Long will be featured in Sir Gilbert Parker's story, "The Money Master," under the Lasky direction. Tom Forman will direct.

"Snowblind," adopted from the story by Katherine Newlin Burt, will shortly be released by the Goldwyn corporation.

During April the Fox Film Corporation will release "Shame" in which John Gilbert, Rosemary Theby, William V. Mong, George Siegmund and Mickey Moore will be seen. "His Greatest Sacrifice," "The Lamp-lighter," "The Tomboy," and "Ishmael" will also be seen.

Katherine MacDonald has renewed her contract with the B. B. Schulberg management for a period of two years. The reported salary for the contract period is said to be \$600,000. She will shortly be seen in two new releases: "My Lady's Latchkey" and "Trust Your Wife."

The Cameragraph Club, made up of employees of the Nicholas Power Company, held a theatre party last Saturday at the Hippodrome. After the show they adjourned to Shanty's for dinner.

William Farnum's latest picture for Fox is called "His Greatest Sacrifice." J. Gus Edwards directed the work.

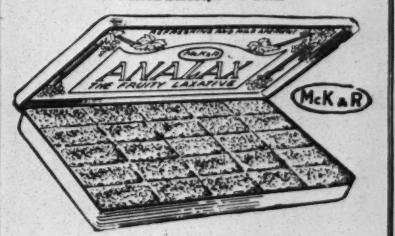
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To men of experience and ability, we can offer 40 weeks at a good salary and regular treatment.

Wanted to buy minstrel wardrobe, also scenery. If you have any, state condition and price. Address WILLIAM GLEASON, Gen. Mgr., Van Osten Producing Co., McCarthy Bldg., Broad St., Waverly, N. Y.

P. S.—Mr. Van Osten of the Van Osten Producing Co. was "formerly" Chas. F. Van. Minstrel people, knowing him, drop him a line. It may be to your advantage to look into this matter.

JAMES MADISON says:

Ask Nora Bayes or Frank Tinney or Howard and Howard or Charles Dillingham or Wm. S. Campbell or Elmire and Williams or George Yeoman or Hunting and Francis or Diamond and Brennan; —in fact nearly anybody. I write for and they'll tell you I turn out good work. I have just signed a new lease at 1493 Broadway, N. Y.

Every copy of MADISON'S BUDGET No. 17 has been sold. No. 18 ready shortly. Watch N. Y. CLIPPER.

Mildred Harris will be starred in "The Woman in His House," by Irene Reels. Others in the cast are: Thomas Holding, Gareth Hughes, Richard Hedrick, Ramsey Wallace, George Fisher, Winter Hale, Bob Walker and Catherine Van Buren.

Clara Kimball Young, in "Hush," comes to the Capitol Theatre, New York, April 17.

"Sentimental Tommy," adopted from the story by Sir James M. Barrie, opened at the Criterion Theatre, New York, last Sunday. This is the first special Robertson production made for Paramount, with the consent of Jesse L. Lasky.

Jack Gilbert, who plays the leading role in the new Fox picture "Shame," was married last week to Beatrice Joy, a west coast leading woman.

Dorothy Walters, who has appeared as the Irish mother in "Irene" for the last two years, has been engaged to support Pearl White in a forthcoming Fox picture.

Lionel Barrymore, who plays in the leading role and Tom Terriss, who directs, is directing the new Cosmopolitan production, "Boomerang Bill," were both stricken with an attack of the grip last week. They have recovered and work has been resumed.

T. Hays Hunter, who is making "The Light in the Clearing," Irving Bacheller's story, reports that the picture is rapidly nearing completion. It is expected that the new picture from Hunter will set a new record for film production as over nine hundred scenes have already been taken.

"Lavender and Old Lace" is announced for release by the Hodkinson Corporation. This is a picturization of Myrtle Reed's novel. Among the cast is Marguerite Snow who played opposite George M. Cohan in the latter's success, "Broadway Jones."

"Rip Van Winkle" is coming to the screen. Thomas Jefferson will be starred and the direction will be in the hands of Ward Lascelle. The Hodkinson Corporation will release the picture when completed.

"What's a Wife Worth," by William Christy Cabanne, will be released shortly by Robertson-Cole. It is the story of a man torn between his love for a poor girl and his duty toward a society girl whom he marries.

Seena Owen has been engaged to play the leading role in the new Cosmopolitan production of Fannie Hurst's story, "Back Pay." Frank Borzage is directing the picture. Frances Marion wrote the scenario.

Jerome Patrick, who has just completed male lead with Mary Miles Minter in her latest Realart picture, is scheduled to appear in a New York stage production in the near future.

S. J. Vogel has been appointed Western Division Manager of the Hodkinson Corporation and will be in charge of the territory from Denver to the west coast.

Benjamin B. Hampton has begun work on his latest production to be called "The Mysterious Rider," a Zane Gray "best seller."

Hal Spector, Hodkinson representative in the Newark territory, has resigned his position under orders from his physician. He will take a rest cure away from New York.

William M. Vogel assumes management of the exporting activities of the Hodkinson Corporation under recent appointment. He will handle all present and future leases of the corporation with full world rights outside of Canada and this country.

Alice Duer Miller, the author, is at the Hodkinson Studios at Culver City, California. She is at work on a new story for the screen. Marion Frances Lee, associate editor of the New York scenario department, is writing the continuity for it.

Phoebe Hunt has been chosen to act the leading feminine role in "The Grim Comedian," Rita Weiman's first original scenario. The picture will be directed by Frank Lloyd and will be produced by Goldwyn.

Eileen Terry, the picture actress, has had to quit work for a couple of weeks as a result of an accident in which she suffered torn ligaments and a wrenched ankle while at work on a picture.

Fox Ingram, the director of the "Four Horsemen of the Apocalypse," has been honored by Yale University with the degree of bachelor of fine arts in recognition of his work in picturizing Ibanez's novel. A New York theatrical syndicate which plans to open a chain of playhouses in Brooklyn will build a motion picture theatre at the southeast corner of Gates and Tompkins avenue, which property it purchased last week.

Gladys Gentry, prominent in New York society, and a niece of David R. Francis, formerly governor of Missouri and United States Ambassador to Russia, is playing ingenue roles in the movies.

RINGLING SHOW AT GARDEN

Every year Madison Square Garden is the scene upon which the circus, the oldest institution in the entertainment field, first makes its appearance. Every year there is something new to send people hurrying and scurrying there for amusement, and every year they have found it. This year it has been the same. Saturday night, Ringling Bros. and Barnum & Bailey's combined shows, amid a glare of lights, blare of trumpets, and a whirl of noise, the circus opened its annual stay in New York, preparatory to its tour of the country.

First of all, the band played, and there was a pageant, depicting the court of Queen Elizabeth, in regal procession. There were knights in mailed armor, ladies fair, attendants and soldiers of all ranks, and handmaidens of comely face and litesome body in the pageant. Then there was an exhibition a tribute to the superiority of the human mind, in the form of three remarkable animal acts, trained leopards, handled by Olga Celeste; lions and Polar bears, respectively. The lions were the most interesting. They fought back, and had to be whipped into submission. The act showed exceptional ability on the part of the trainer to handle the unruly beasts.

Followed thereafter a procession of events that fairly made the head swim, so swiftly did they come and so swiftly succeed each other. The Golden Girl offered an aerial surprise, the freaks paraded around the place, and tigers from Bengal were put through their paces. The elephants played football, and the acrobats, including the Moorish Arabs, and the four comrades, tumbled and turned, flopped and wheeled through the air and over the ground in rapid succession. Girls of beauty, grace and figure were seen floating through the air, attired like radiant butterflies, suspended by their teeth. Daring and dapper horsemen and women showed their skill at riding animals of rare beauty. Horses of the purest white, and women of the loveliest form, were posed in remarkable statue-like pictures that pleased the eye and satisfied the artistic inclinations.

In the circus there must always be the wild west riders, and there were in this one. And such riders and ropers! There seemed to be no feat too difficult or too strenuous for them to perform. Trapeze artists who had novelty acts without limit were on the spot, and kept things going. If you weren't too busy you might have seen DeMarlo's wonderful exhibition of contortion on the high trapeze and the work of Les Zerados. Following them, the centre of the ring was given over to Adolph Hess and his twenty-four matchless Hungarian steeds, who gave a remarkable exhibition of effective and deliberate training by performing without a single word of command.

There were head balancers, perch acts, trained dogs, presented by Mons and Mme. Alf. Loyal, and Australian wood choppers. The latter, Jackson and McLaren had the arena to themselves while they staged a tree-chopping contest that thrilled the entire audience. Mlle. Leitzel, "Queen of the Air," was given the entire arena, with spotlights, maids and other minor attentions centered about her while she performed a series of aerial feats that fur-

nished thrills aplenty. She is a wonder of strength and muscular development. There were trained dogs, horses, pigeons, bears and numerous other animals arrayed in interesting exhibitions there were exhibits of skilful horsemanship, and head to head balancing by the most famous of Europe's and America's teams, tumblers and acrobatic gymnasts by the score, and trained elephants aplenty to suit every one.

The clowns, of course, were in evidence throughout. Their attempts to amuse were to us pitiful, and at times, to the audience, funny. As a semi-final there was a performance of aerial daring by a number of trapeze artistes, who in reckless abandon, yet with unerring sureness, sent themselves hurtling through the air in all manner and sorts of tricks. As a windup, there were the Roman and chariot races, without which, and the freak and animal shows, no circus can be complete. And these, too, were there, aplenty. We mean the freaks. Such a collection of them; and animals by the score. There was sawdust, pink lemonade, popcorn, peanuts, balloons, candy and soda, ice cream, toys, and what-nots, galore. In fact, it was the circus all over; full of fun, thrills and genuine joy.

FORCING FOOD PRICE REDUCTIONS

CHICAGO, Ill., March 28.—The theatrical committee which is endeavoring to force local hotels and restaurants to reduce prices, announce that their movement is proving a successful venture. They are endeavoring to urge the hotel and restaurant men to cut prices of their own volition and if this does not prove successful they will ask local legislation. They are being supported by the aldermen of this city.

The committee told how one restaurant charges from 8 to 100 per cent more to eat in the dining room than in the grill. They also show that it costs from 8 to 66 per cent more to eat in some of the so-called coffee shops which have sprung up all through the theatrical district.

One of the members of the committee reported that to eat a light lunch in Chicago restaurants a man would have to pay \$1.25.

A schedule of present prices has been made up and spread broadcast by the committee.

All artists are assisting the committee and the aldermen in an effort to secure a cut in all prices of food stuffs and hotel rates.

MOSS HOUSES ADD ACTS

The Regent and Coliseum theatres, of the Moss circuit, will hold Spring carnivals for a week at each house, during which four extra acts will be booked in each house. The Regent will hold its Spring Carnival during the week of April 4, and will be followed by the Coliseum during the week of April 11. Each house will play eight acts each half of the week instead of the customary six. No change will be made in the film programmes.

"LISTEN LESTER" CLOSED

The company of "Listen Lester," which played in from the Pacific Coast, closed permanently last Saturday at the Montauk Theatre in Brooklyn. The show has been out for almost a year.



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22 in. deep, 40 in. high, 23 inches wide;
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VAUDEVILLE BILLS

(Continued from Page 28)

Bijou (First Half)—Gold & Edwards—Shields & Ogle—Alfred Powell Co.—Mack & Stanton—Olympia Desval Co. (Second Half)—Louise & Mitchell—Mitchell & Markham—Salvation Sue—Manon Four—Theo & Her Dandies.

SCRANTON.

Poli's (First Half)—Wayne & Bell—El Cota—Billy Kelly Co.—Foley & O'Neill—Margaret Hill Ponies. (Second Half)—The Haynes—Georges Gantier Co.—Seigler Brothers—Wolford & Stevens—J. C. Mack Co.

SPRINGFIELD.

Palace (First Half)—Roder & Dean—Mabel Whitman Co.—Melody Garden—Allman & Mayo—Beginning of the World. (Second Half)—Robert & Robert—Paul & DeHaven—Dot Marsell & Rapicker—McGrath & Deeds—Resista.

WORCESTER.

Poli's (First Half)—Robert & Robert—Emma O'Neill—Almond & Dunton—McGrath & Deeds—Resista. (Second Half)—3 Cliffs—Harry & K. Kelly—Melody Garden—Holliday & Burns—Evelyn De Lyons Co.

Plaza (First Half)—Lew Hoffman—Lambert Bros.—Tricked—Ray & Emma Dean—Joe Fenton Co. (Second Half)—Turner & Grace—Shields & Palace—Musical Lunds—Mack & Stanton—Maid for Love.

WILKES BARRE.

Poli's (First Half)—The Hayns—Georges Gantier—Seigler Bros.—Wolford & Stevens—J. C. Mack Co. (Second Half)—Wayne & Bell—El Cota—Billy Kelly Co.—Foley & O'Neill—Margaret Hill Ponies.

WATERBURY.

Poli's (First Half)—Thames Bros.—Cleo & Thomas—Carl & Inez—Lyons & Yosco—Dot Marsell & Rapicker. (Second Half)—Roder & Dean—Mabel Whitman Co.—Earl & Sunshine—Sharkel, Roth & Witt—2 Little Pals.

MINNEAPOLIS.

Pantages—Phil La Tosca—Rhoda & Crampton—Martha Hamilton & Co.—Gallerini Sisters—The Love Shop.

WINNIPEG, CAN.

Pantages—Amber Bros.—Green & La Selle—Chas. L. Gill & Co.—Barton & Sparling—Thornton Flynn & Co.—Dowling's Circus.

REGINA & SASKATCHEWAN.

Pantages—Chas. & Mayme Butters—Hugo Lutgens—Tracy, Palmer & Tracy—Camilla's Birds—Burton & Dwyer—Xochitl.

EDMONTON, CAN.

Pantages—Ann Vivian & Co.—Leonard & Willard—Bill Armstrong & Co.—Grace Hayes & Co.—Not Yet Marie.

CALGARY, CAN.

Pantages—Jack Dempsey—Chander Trio—Maddie De Long—Benny Harrison & Co.—Staley & Birbeck—Paramount Four.

GREAT FALLS & HELENA.

Pantages—Gray & Askin—Fern, Bigelow & King—Jones & Jones—Yes, My Dear—Alanson.

BUTTE & MISSOULA.

Pantages—Claire & Atwood—Coleman, Goetzen & Co.—Jed's Vacation—Diana Bunnal—Payton & Ward—The Liberty Girls.

SPokane.

Pantages—Clifford Bothwell & Co.—Engle & Marshall—Hickman Brothers—Hainlin & Mack—Bardon & Perry Co.—Lottie Mayer & Co.

WALLA WALLA & NO. YAKIMA.

Pantages—4 Paldrons—Ernest Haatt—Leroy & Mabel Hart—The Decorators—Temple 4—Shaw's Circus.

SEATTLE.

Pantages—The Rosaires—Sammy Duncan—Hector's Dogs—Joe Thomas Sextet—Sosman & Sloan—Mme. Zulieka & Co.

VICTORIA, B. C.

Pantages—Rose, Ellis & Rose—Rinehart & Duff—Wells & Boggs—Bruce Duffet & Co.—De Michells Bros.—Rhoda's Elephants.

VANCOUVER, B. C.

Pantages—Gordon & Day—Engle & Marshall—Hugo Lutgens—Britt Wood—The House of David Band.

TACOMA.

Pantages—The Norvellos—3 Quillan Boys—Ray & Fox—Svengall—Meyers, Burns & O'Brien—Cevene Troupe.

PORTLAND.

Pantages—White Brothers—Hinkle & May—Ray & Fox—Molera Revue—Pernaire & Shelly.

TRAVEL.

Pantages—Love & Wilbur—Jessie Miller—Geo. L. Graves & Co.—Mariza Rehn—Quinn & Caverly—September Morn.

SAN FRANCISCO.

Pantages—Paul Petching—Courtney & Irwin—Orville Stamm—Wilkins & Wilkins—Earl Cavanaugh & Co.

OAKLAND.

Pantages—Apple Blossom Time—The Gaudschmidts—Sterling Saxophone Four—Sampsel & Leonhard Co.—Tom Kelly—Corelli's Circus.

LOS ANGELES.

Pantages—Ross King Trio—Austin & Allen—Five Violin Misses—Primrose's Minstrels—Zelda Santley—5 Petrowars.

PANTAGES CIRCUIT**SAN DIEGO**

Pantages—Bedini's Horses—Bedini's Dogs—Peerless Trio—Ahn & Beck—Downing & Davis—George Hamid Trompe.

LONG BEACH

Pantages—Rostina & Barrett—Carter & Buddy—Embe & Alton—Otto Brothers—Juinair of the Sea.

SALT LAKE

Pantages—The McIntyres—Beck & Stone—Countess Verona—Clair Vincent & Co.—The Novello Bros.—The Borasini Troupe.

OGDEN

Pantages—Melnotte Duo—Redmond & Wells—Baldwin Blair & Co.—Dell Frolics—Howard & Ross—4 Bell Hopa.

DENVER

Pantages—Sidney & Townley—3 Sons of Jam

Brown—Gordon & Delmar—George Damerel & Co.—Wm. Sisto.

LINCOLN, NEB.

Liberty (First Half)—Binns & Burt—Davis & Chadwick—Warwick Leigh Trio—Nick Hufford—Aurora & Co. (Last Half)—Merriman Girls—Gilmore & Castle—Jack Russell & Co.—Hamilton Walton—Four Miles.

MASON CITY, IA.

Cecil (First Half)—Jupiter Trio—W. B. Patten & Co.—Silver Duval & Co.—Hamilton Walton. (Last Half)—Howard & Atkins—Golden Troupe—Dunlay & Merrill—Hayatake Brothers.

MADISON

Orpheum (First Half)—John & Nelle Olms—Meredith & Snoozy—Doris Duncan—Oliver & Olp—Chas. Wilson. (Last Half)—Monroe Bros.—Jean Boydell—Langford & Frederick—Tracy & McBride—Nevis & Mack—Step Lively.

OKMULGEE, OKLA.

Cook—Tozart—Lloyd & Whitehouse—Rawson & Claire—Cahill & Romaine—Three Melvin Bros. (Last Half)—Five Chapins—Stuart Girls—Hayne Montgomery & Hannan—Carleton & Bellew—Britten.

OMAHA, NEB.

Empress (First Half)—Merriman Girls—Jack Russell & Co.—Gilmore & Castle—Four Miles. (Last Half)—Arselma Sisters—Eddie Carr & Co.—Phesay & Powell—Thirty Pink Toes.

PEORIA, ILL.

Orpheum (First Half)—Arthur Terry—Goslar & Lusby—Yates & Reed—Anger & Packer—Bottomley Troupe. (Last Half)—Joe Melvin—Butler & Parker—Stephens—Bobby Randall.

QUINCY, ILL.

Orpheum (First Half)—Dooly & Storey—Wille Bros. (Last Half)—Burns Bros.—Chas. Kenna—Ruffles.

RACINE, WIS.

Rialto (First Half)—Amaranth Sisters—Freddie Berrens—Belle Montrose & Co.—Herschel Henle—A Trip to Hitland. (Last Half)—John & Nelle Olms—The Volunteers—Virginia Lee Corbin—Walter Weems—Kay, Hamlin & Kay.

ROCKFORD

Palace (First Half)—Monroe Bros.—Jewell & Raymond—Langford & Fredericks—Tracy & McBride—Step Lively—Lane & Moran. (Last Half)—Doris Duncan—Walmsley & Keating—Oliver & Olp—Oscar Lorraine—The 3 Regals.

SIOUX FALLS, S. D.

Orpheum (First Half)—Arselma Sisters—Edie Carr & Co.—Phesay & Powell—Six Belfords. (Last Half)—Hill & Quinnell—Geo. & Marie Brown—Joe Lauri Jr.—Harrison, Dakin & Hogue.

ST. LOUIS

Grand—Snell & Vernon—Lucianna Lucca—Brook & Brose—Sullivan & Mack—Lillian Mortimer & Co.—Taylor & Francis—Will Stanton & Co.—Clay Crouch—Weston's Models.

COLUMBIA

Majestic (First Half)—Henry Tsuda—Combs & Nevins—Donovan & Lee—Byron & Haig—Trixie Friganza—Brown—Gardner & Barnett. (Last Half)—Jack Rosher & Muff—Black & O'Donnell—Neeley—Bottomley Troupe.

CEDAR RAPIDS, IA.

Majestic (First Half)—Henry Tsuda—Combs & Nevins—Donovan & Lee—Byron & Haig—Trixie Friganza—Brown—Gardner & Barnett. (Last Half)—Jack Rosher & Muff—Black & O'Donnell—Neeley—Bottomley Troupe.

CHAMPAIGN, ILL.

Orpheum (First Half)—Wilfred Dubois—Lewis & Henderson—Three Regals. (Last Half)—Adonis & Co.—Martelle—Hart, Wagner & Eltis—Max Bloom & Alice Sher—James & Etta Mitchell.

DES MOINES, IA.

Majestic (First Half)—Howard & Atkins—Hill & Guinnell—Dunlay & Merrill—Waak & Lewand Sisters. (Last Half)—Three Romanos—Beck & Stillwell—Pearl's Gypsies.

DAVENPORT, IA.

Majestic—Jack Rosher & Muff—Beck & Stillwell—Ray Snow & Co.—Black & O'Donnell—Dare Bros.

DAVENPORT, IA.

Columbia (First Half)—Chad & Montie Huber—Oscar Lorraine—The Man Hunt—Walmsley & Keating—Sidney Phillips—Six Kirksmith Sisters. (Last Half)—Harry Tsuda—Jewell & Raymond—Stanley & Birnes—Byron & Haig—Herschel Henle.

DECATUR, IA.

Empress (First Half)—Adonis & Co.—Martelle—Mathews & Blakeney—Hart, Wagner & Eltis—Max Bloom & Alice Sher—Jas. & Etta Mitchell. (Last Half)—Samroff & Sons—Arthur Terry—Hall Ermine & Brice—Anger & Packer.

EAST ST. LOUIS, ILL.

Ebbers (First Half)—Ward & Dooley—Waiters Wanted—Storey & Clark—Cameron & Rogers. (Last Half)—Cook & Valdare—Ferguson & Sunderland—Mrs. Gene Hughes & Co.—Dressler & Allen—Four Hurlies.

EVANSVILLE, ILL.

Orpheum (First Half)—Challen & Keke—Rubetown Follies—Will Fox & Florence Kelly—Murray Voek—An Artistic Treat. (Last Half)—Connell, Leon & Zippy—Hamilton & Birnes—Bothwell Browne & Blakeney—Green & Dean—Bothwell Browne & Girls.

TERRE HAUTE

Majestic (First Half)—Connell, Leon & Zippy—Hamilton & Birches—O'Brien, Mgr. & Prop.—Swor Bros.—Olsen & Johnson (T. H.)—Marie Kavanaugh & Paul Everett. (Second Half)—Challen & Keke—Rubetown Follies—Will Fox & Florence Kelly—Olson & Johnson—An Artistic Treat.

WICHITA, KAS.

Princess (First Half)—Vagges—Allman & Nevins—Tale of Three Cities—Jack Polk—Three Alex. (Last Half)—McMahon & Wheeler—Walsh & Austin—Old Black Joeland—Bernard & Ferris—Newkirk & Payne Sisters.

TOPEKA, KAS.

Neville (First Half)—McMahon & Wheeler—Walsh & Austin—Old Black Joeland—Bernard & Ferris—Newkirk & Payne Sisters. (Last Half)—Gardner & Mackey—Jack Levy & Girls—Madden—Smith & Inman.

SPRINGFIELD

Majestic (First Half)—Teschow's Cats—Hall, Ermine & Brice—Stanley & Birnes—Bothwell Browne. (Last Half)—Gardner & Mackey—Jack Levy & Girls. (Last Half)—Peggy Bremen & Bro.—Jas. B. Donovan—Bradley & Ardine—Trixie Friganza—Six Belfords.

SIOUX CITY

Orpheum (First Half)—Herbert's Canines—Herbert Brooks—Chas. Harrison & Dakin—Mathews & Blakeney—Hart, Wagner & Eltis—Max Bloom & Alice Sher—Jas. & Etta Mitchell. (Last Half)—Samroff & Sons—Arthur Terry—Hall Ermine & Brice—Anger & Packer.

EAST ST. LOUIS, ILL.

Ebbers (First Half)—Ward & Dooley—Waiters Wanted—Storey & Clark—Cameron & Rogers. (Last Half)—Cook & Valdare—Ferguson & Sunderland—Mrs. Gene Hughes & Co.—Dressler & Allen—Four Hurlies.

EVANSVILLE, ILL.

Orpheum (First Half)—Challen & Keke—Rubetown Follies—Will Fox & Florence Kelly—Murray Voek—An Artistic Treat. (Last Half)—Connell, Leon & Zippy—Hamilton & Birnes—Bothwell Browne & Blakeney—Green & Dean—Bothwell Browne & Girls.

GRANITE CITY

Washington (First Half)—Sargent Bros.—Three Blighty Girls. (Last Half)—Techow Cats—Jas. Lichten. (Sunday)—Will Stanton & Co.

HUTCHINSON, KAS.

New Midland (Fri. & Sat.)—Vagges—Allman & Nevins—Tale of Three Cities—Jack Polk—Three Alex.

KENOSHA, WIS.

Virginian (First Half)—Jas. Grady & Co.—Oscar Loraine. (Last Half)—Wills & Harold

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Spectacular Exponents of Equilibrium

DIRECTION J. FANER

BIG RECEIPTS FOR GRIFFITH FILM

SAN FRANCISCO, March 28.—Jack Brehan, general manager on the coast for Griffith's "Way Down East" companies, has established offices in the Holbrook building, where he directs the business of four "Way Down East" organizations which are playing all the territory west of Denver. Recent reports from the road state that the receipts in Los Angeles, after playing a prior engagement for twelve weeks, reached the \$12,000 mark for one week's stay; Long Beach for five days paid \$9,000 to witness the film; in Pasadena for four days the receipts were close to \$6,000 and Sacramento on its third visit, three days, paid the organization over \$3,500 and in Santa Cruz for one day, \$1,022 was taken. In San Francisco at the Curran theatre over \$9,000 was taken in the first week, this being a return engagement. The previous engagement was for five weeks, during which the receipts reached the record of \$70,000. At the Wednesday matinee showing the entire California State Institution for the deaf and dumb, consisting of two hundred inmates, were guests of the management, this being the first time these unfortunate people were thought of in this manner; and to say that they appreciated it was noted by their pleasant and interested expressions, by signs, etc. The four companies operating on the coast are under the management of the following: Ben M. Giroux, Ed. Brehan, N. O. Turner and J. Esterlick.

REELCRAFT FILMS MADE IN EAST

The Reelcraft Pictures Corporation has just closed arrangements whereby the largest part of its short subject and features releases will in the future be made in the East.

"I have had this plan in mind for a long time," says President R. C. Cropper. "California will of necessity be the home of the Western producing units as well as the comedy units now working in our California studio. But future additions to our program will be made here in New York, where we can keep in closer touch with organization at all times."

"Two producing units are already under way in New York, and two further producing units are now being organized that will supply us with features exclusively. By September we expect to have two more additional short subjects units at work, as well as another feature outfit producing for us."

"When the casts of our features and short subjects units are announced, you can count on there being a number of surprised exchange owners as well as exhibitors throughout the United States."

"We have also secured the services of some of the very best directors of the independent field; these we are co-organizing with our other producing units into an all around general producing staff that will supply our entire program."

COMEDY SERIES FOR REELCRAFT

Three new comedy units have been organized to produce one- and two-reel comedies for the Reelcraft Pictures Corporation, the first company to start off the series in a two-reel unit, in which Tweedy Dan is the featured star. The second unit will be a one-reel comedy company, featuring Bud Duncan in a new series of single Mirthquakes. The third unit will produce a series of two-reel comedy, featuring no name as star, but to be composed of an all-star cast.

All of the above companies will work under the direct supervision of Reelcraft. The large Mittenthal studio in Yonkers is rented for an indefinite period to house the companies.

SILVER BOOKS BIG STRING

CHICAGO, Ill., March 28.—Morris S. Silver, of the Western Vaudeville Managers' Association, is now in control of the largest string of first-class motion picture theatres in this city. Silver has a booking agreement with fifteen of Chicago's leading movie houses with which he supplies vaudeville attractions throughout the week. He recently signed an agreement to represent the Balaban & Katz interests in all their houses, including the Tivoli, Ambassador and Central Park, three of the largest playhouses in the West.

GOLDRAYER GETS ANOTHER

Charles A. Goldreyer, who controls practically all the motion picture theatres in the Fordham section, has leased the new theatre in course of construction at the corner of Jerome avenue and Kingsbridge Road. The theatre, which will seat 1,400 and will have an open air roof garden, is expected to be ready this Fall.

ENNIS OUT OF S. & E. CO.

Bert Ennis has announced his withdrawal from partnership with Jacob Shenfeld, with whom he was engaged in business in New York under the name of S. & E. Enterprises. He was connected for many years with the leading picture companies in this city. He will announce his plans later.

JOE BLUM ESTATE SUED

SAN FRANCISCO, March 28.—Suit for \$36,000 was filed in San Jose against the estate of Joe Blum, deceased, and late owner of the Jose Theatre, by Mrs. Ellen Crawford, his former housekeeper.

LEO BURNS HAS A SON

BOSTON, March 28.—A baby boy weighing ten pounds was born to Mr. and Mrs. Leo Burns at Roxbury, Mass. Mr. Burns is with Eddie Cantor's "Midnight Rounders."

ETHEL ROBINSON RECOVERS

CHICAGO, Ill., March 28.—Ethel Robinson, of the Robinson Amusements, Inc., has fully recovered from her recent illness and is able to look after her business interests. Miss Robinson will shortly leave for a tour of Western States, where she will interview numerous fair managers regarding attractions for the coming season.

BURLESQUE ROUTES

COLUMBIA WHEEL

Al Reeves' Joy Bells—Olympic, Cincinnati, 28-April 2; Columbia, Chicago, 4-9. Abe Reynolds' Revue—Palace, Baltimore, 28-April 2; Gayety, Washington, 4-9. Best Show in Town—Gayety, Rochester, 28-April 2; Eastgate, Syracuse, 4-6; Gayety, Utica, 7-9. Bostonians—Gayety, Toronto, 28-April 2; Gayety, Buffalo, 4-9. Bowery—Hurtig & Seamon's, New York, 28-April 2; Empire, Brooklyn, 4-9. Bon Tons—Empire, Toledo, 28-April 2; Lyric, Dayton, 4-9. Big Wonder Show—open, 28-April 2; Gayety, St. Louis, 4-9. Dave Marion's Own—Orpheum, Paterson, 28-April 2; Majestic, Jersey City, 4-9. Ed Lee Wrothe's Best Show—Peoples, Philadelphia, 28-April 2; Palace, Baltimore, 4-9. Flashlights of 1920—Casino, Boston, 28-April 2; Columbia, New York, 4-9. Follies of the Day—Columbia, New York, 28-April 2; Casino, Brooklyn, 4-9. Folly Town—Gayety, Boston, 28-April 2; Grand, Hartford, Conn., 4-9. Girls de Looks—Casino, Brooklyn, 28-April 2; open, 4-9; Palace, Baltimore, 11-16. Girls of the U. S. A.—Gayety, Washington, 28-April 2; Gayety, Pittsburgh, 4-9. Girls from Happyland—Berkell, Des Moines, Iowa, 27-31; Gayety, Omaha, 4-9. Golden Crooks—Star and Garter, Chicago, 28-April 2; Gayety, Detroit, 4-9. Hip Hip Hooray Girls—Gayety, Buffalo, 28-April 2; Gayety, Rochester, 4-9. Hits and Bits—Bastable, Syracuse, 28-30; Gayety, Utica, 31-April 2; Gayety, Montreal, 4-9. Harry Hastings' Big Show—Majestic, Jersey City, 28-April 2; Perth Amboy, 4; Plainfield, 5; Stamford, Conn., 6; Park, Bridgeport, 7-9. Jollities of 1920—Empire, Brooklyn, 28-April 2; Empire, Newark, 4-9. Jack Singer's Own Show—Empire, Newark, 28-April 2; Casino, Philadelphia, 4-9. Jingle Jingle—Columbia, Chicago, 28-April 2; Berkell, Des Moines, Iowa, 3-6. Lew Kelly Show—Empire, Albany, 28-April 2; Gayety, Boston, 4-9. Mollie Williams Own—Stamford, Conn., 30; Park, Bridgeport, 31-April 2; Empire, Providence, 4-9. Maids of America—Empire, Providence, 28-April 2; Casino, Boston, 4-9. Million Dollar Dolls—Star, Cleveland, 28-April 2; Empire, Toledo, 4-9. Powder Puff Revue—Casino, Philadelphia, 28-April 2; Hurtig & Seamon's, New York, 4-9. Peek-a-boo—Gayety, Omaha, 28-April 2; Gayety, Kansas City, 4-9. Parisian Whirl—Gayety, Detroit, 28-April 2; Gayety, Toronto, Ont., 4-9. Roseland Girls—Gayety, Pittsburgh, 28-April 2; Park, Youngstown, 4-6; Grand, Akron, 7-9. Rose Sydell London Belles—Gayety, St. Louis, 28-April 2; Star & Garter, Chicago, 4-9. Snappy Snaps—Miner's Bronx, New York, 28-April 2; Orpheum, Paterson, 4-9. Social Maids—Jacques, Waterbury, 28-April 2; Miner's Bronx, New York, 4-9. Step Lively Girls—Gayety, Montreal, Can., 28-April 2; Empire, Albany, 4-9. Sporting Widows—Grand, Hartford, Conn., 28-April 2; open, 4-9; Hurtig & Seamon's, New York, 11-16. Town Scandals—Lyric, Dayton, 28-April 2; Olympic, Cincinnati, 4-9. Twinkle Toes—Gayety, Kansas City, 28-April 2; open, 4-9; Gayety, St. Louis, 11-16. Victory Belles—Park, Youngstown, 28-30; Grand, Akron, 31-April 2; Star, Cleveland, 4-9.

AMERICAN WHEEL

All Jazz Revue—Majestic, Scranton, 28-April 2; Binghamton, 4-6; Elmira, 7; Niagara Falls, 8-9. Bathing Beauties—Academy, Pittsburgh, 28-April 2; Penn Circuit, 4-9. Beauty Trust—open, 28-April 2; Academy, Pittsburgh, 4-9. Beauty Revue—Star, Toronto, Ont., 28-April 2; Academy, Buffalo, 4-9. Broadway Belles—Gayety, Louisville, 28-April 2; Empress, Cincinnati, 4-9. Big Sensation—Howard, Boston, 28-April 2; New Bedford, 4-6; Fall River, 7-9. Cabaret Girls—Englewood, Chicago, 28-April 2; Standard, St. Louis, 4-9. Cute Cuties—Penn Circuit, 28-April 2; Gayety, Baltimore, 4-9.

Follies of Pleasure—Olympic, New York, 28-April 2; Gayety, Newark, 4-9. French Frolics—Binghamton, N. Y., 28-30; Elmira, 31; Niagara Falls, April 1-2; Star, Toronto, Ont., 4-9. Girls from Joyland—Star, Brooklyn, 28-April 2; Empire, Hoboken, 4-9. Girls from the Follies—Cohen's, Poughkeepsie, 31-April 2; Howard, Boston, 4-9. Grown Up Babes—New Bedford, 28-30; Fall River, 31-April 2; Grand, Worcester, 4-9. Hurly Burly—Capitol, Washington, 28-April 2; Trocadero, Philadelphia, 4-9. Jazz Babies—Greenfield, Mass., 30; Pittsfield, 31; Gloversville, N. Y., April 1; Kingston, 2; Gayety, Brooklyn, 4-9. Joy Riders—Lyceum, Columbus, 28-April 2; Empire, Cleveland, 4-9. Kewpie Dolls—Empress, Cincinnati, 28-April 2; Lyceum, Columbus, 4-9. Kandy Kids—Gayety, Brooklyn, 28-April 2; Olympic, New York, 4-9. Lid Lifters—Plaza, Springfield, 28-April 2; Holyoke, 4-5; Greenfield, 6; Pittsfield, 7; Gloversville, N. Y., 8; Kingston, 9. Mischief Makers—Gayety, Minneapolis, 28-April 2; Gayety, St. Paul, 4-9. Monte Carlo Girls—open, 28-April 2; Gayety, Minneapolis, 4-9. Naughty Naughty—Trocadero, Philadelphia, 28-April 2; Majestic, Scranton, 4-9. Pat White's Gayety Girls—Gayety, Baltimore, 28-April 2; Capitol, Washington, 4-9. Parisian Flirts—Gayety, Milwaukee, 28-April 2; Haymarket, Chicago, 4-9. Puss-Puss—Grand, Worcester, 28-April 2; Plaza, Springfield, 4-9. Razzle Dazzle—Gayety, St. Paul, 28-April 2; Gayety, Milwaukee, 4-9. Round the Town—Empire, Hoboken, 28-April 2; Cohen's, Poughkeepsie, 7-9. Record Breakers—Academy, Buffalo, 28-April 2; Cadillac, Detroit, 4-9. Some Show—Reading, Pa., 31; Grand, Trenton, April 1-2; Bijou, Philadelphia, 4-9. Social Follies—Park, Indianapolis, 28-April 2; Gayety, Louisville, 4-9. Stone & Pillard's—Empire, Cleveland, 28-April 2; open, 4-9; Academy, Pittsburgh, 11-16. Sweet Sweetie Girlies—Haymarket, Chicago, 28-April 2; Park, Indianapolis, 4-9. Little Tattle—Bijou, Philadelphia, 28-April 2; Star, Brooklyn, 11-16. Tiddle de Winks—Gayety, Newark, 28-April 2; Long Branch, 4-5; Reading, Pa., 7; Grand, Trenton, 8-9. Tempters—Standard, St. Louis, 28-April 2; Century, Kansas City, 4-9. Tidbits of 1920—Century, Kansas City, 28-April 2; open, 4-9; Gayety, Minneapolis, 11-16. Whirl of Mirth—Cadillac, Detroit, 28-April 2; Englewood, Chicago, 4-9.

PENN CIRCUIT

Monday—Johnstown, Pa. Tuesday—Cumberland, Md. Wednesday—Altoona, Pa. Thursday—Williamsport, Pa. Friday—Lancaster, Pa. Saturday—York, Pa.

STOCK TO REMAIN AT ALCAZAR

SAN FRANCISCO, March 28.—Belasco and Mayer, proprietors of the Alcazar theatre, denies the story published in an Eastern theatrical journal which stated that Curran will take over their house on September 1 to book his attractions, also that George H. Davis is to be the manager. Manager L. B. Samuels claims the same policy presenting stock will be continued, but later in the season Kolb and Dill will occupy the house for twelve weeks playing a repertoire of their successful plays.

15 "IRENE" SHOWS OUT

"Irene," the musical comedy which was produced by the Vanderbilt Producing Co., is now being played by fifteen companies at the four corners of the world.

There are four in America, four in England and Ireland, one each in Sweden, India, New Zealand, Australia, Buda Pesth, South Africa and South America.

The piece was offered to several New York producers and refused prior to its acquisition by the Vanderbilt Co.

CONDENSATION CENSORSHIP BILL

ALBANY, March 28.—The Motion Picture Exhibitors' League of New York state declared itself flatly opposed to the Lusk-Clayton motion pictures censorship bill at a meeting of the League held last week at the Ten Eyck hotel.

Hearing on this bill has been set for April 5. The officers of the League declared that the bill is a result of newspaper reports that the motion picture industry invited censorship and had held conferences with certain bodies which were agitating censorship. This view was branded as ridiculous as no producer would advocate censorship over an industry in which he was vitally concerned and which was always eager to give to the public what was clean and wholesome.

The bill was further branded as un-American and an insult to the intelligence and decency of the people of this country. The additional taxation which this bill would involve if it became a state law would fall on the public and result in additional hardship, the officers declared.

The Exhibitors League is a member of the National Board of Review and according to the officials membership in their organization will hereafter be dependent upon acquiescence in the rules of the Board of Review.

CAPITAL OPENS APRIL 2

MONTREAL, Canada, March 26.—A new motion picture theatre, The Capital, will open in this city on April 2. A memorable program has been arranged for the opening. Fifteen of the most prominent movie stars will be present; among them are Elsie Ferguson, Diana Allen and Justine Johnstone. Sybil Cunneen of the "Midnight Frolics" will be here. The featured picture will be "Forbidden Fruit." An orchestra of twenty-seven pieces will furnish music.

The theatre has a seating capacity of 2,500, and is considered a fine example of architecture.

AUTHORS' LEAGUE TO DINE

The annual banquet of the Author's League of America will take place at the Hotel Commodore on Monday evening, April 11. About 1,000 people are expected to be present, representing the foremost writers, artists and dramatists in this country. Movies will be taken of the entrance of all the guests and will be exhibited later.

VILLAGE FOLLIES HELD OVER

BOSTON, March 27.—"The Greenwich Village Follies 1920" has had its run at the Shubert Theatre here extended two weeks and will close there on April 16. The show had been originally booked for a four weeks' run, but capacity business resulted in the extension. Last week it played to \$27,000.

GROWNEELL PLAYERS IN DAYTON

DAYTON, Ohio, March 28.—Mabel Brownell will open her summer season of stock at the Victory Theatre on April 18. In her company will be Corliss Giles as leading man, and Philip Leigh as juvenile. The initial bill has not yet been decided upon.

WANTS SELLS-FLOTO SHOWS

CHICAGO, Ill., March 21.—Streator, Ill., is offering its fine fair grounds and a cash bonus to the Sells-Floto Circus if it will move its headquarters from Denver, Colo., to that city. There is a possibility of the offer being accepted.

ACTORS' FUND SHOW ON APRIL 1

CHICAGO, March 28.—The Actors' Fund Benefit which is to be held in the Auditorium, Friday afternoon, April 1, is called "The Million Dollar Show." Among the actors who will appear for the Fund Benefit are: Raymond Hitchcock, Patricia Collinge, G. P. Huntley, Lynn Fontanne, Hansford Wilson, George Nash, Doyle and Dixon, Jere Delaney, Lizzie Hudson Collier, Tyler Brooke, John Westley, Beatrice Fairfax, Julia Sanderson, Jack Hazzard, Helen Shipman, Thurston, Wellington Cross, The Mosconis, Joseph Allen, Leo Beers, Ada Lewis, John Stokes, James H. Bradbury, Rita Romilly, Mrs. Thomas Whiffen, Louise Grody, Harry Beresford, Lowell Sherman, Stella Hoban, Pauline Armitage, Clara Moores, Bert Fitzgibbon, Robert Ober, Charles Dow Clark, Clarence Handysides, Eugenie Blair.

HILL SHOWS SCORE ON COAST

SAN FRANCISCO, March 28.—Gus Hill's "Mutt and Jeff" Company is keeping up with the "Bringing Up Father" Company as to receipts. \$4,102 was taken in for a three days stand in El Paso at the Crawford theatre, at Douglas, Arizona, for one night show the receipts were \$1,008, Bisbee gross was \$750, Tucson the matinee receipts reached \$977 and \$1,160 for night show. Phoenix two night performances grossed \$1,919, Yuma one night was \$791, El Centro the house played to capacity which was \$850 and San Diego for matinee and night at Spreckles theatre the receipts were \$1,150. William Garen is ahead of the company this season.

PATHE TO DISTRIBUTE STOLL FILMS

Through a contract recently executed the Pathé Exchange, Inc., will sell and distribute the product of the Stoll Film Company, Ltd., throughout the United States. The latter is an English firm which is planning to produce pictures for the world market and the contract with the Pathé Exchange is in accord with that policy. The agreement was signed by Paul Brunet of Pathé and Jeffrey Bernard, managing director of the Stoll Film Company. The agreement is effective immediately.

LEVEY EXTENDS CIRCUIT

SAN FRANCISCO, March 28.—B. D. Bentley (Musical Bentley) for some time road man for the Bert Levey Circuit, returned after an extended trip and reports that he has added twelve more houses to the growing circuit, the latter are located in Colorado, New Mexico and Nebraska, also six more located in Idaho, Wyoming and adjacent territory. Bert Levey states he will use every endeavor to continue his territory much further East.

SPANGLER IS OPERA MGR.

CHICAGO, Ill., March 28.—George M. Spanbler has been appointed business manager of the Chicago Opera Company. At a recent meeting of those interested in the future of the organization, the control held by a small group of wealthy persons passed into the hands of 500 business men, each of whom has underwritten \$500 as a guarantee of expenses.

"SONYA" COMING IN

"Sonya," the play produced by Marc Klaw, and which closed in Chicago recently, will open in New York at one of the big Broadway theatres early this coming season.

WHITE AND ULIS

"In a League of Songs and Smiles" with Barney Gerard's "Follies of the Day"

"Who called Charlie Hung" East is Wet.

Columbia, New York, this week. Empire, Brooklyn, next week.

"TRIAL OF JOAN OF ARC" SCORES

Margaret Anglin gave a superb performance as the Maid in the English version of Emile Moreau's "The Trial of Joan of Arc" on Easter Sunday afternoon at the Century Theatre. Miss Anglin played under the auspices of the Knights of Columbus for the benefit of Herbert Hoover's European Relief Fund.

This is the first performance of the piece since its presentation by Sarah Bernhardt at the Globe Theatre years ago. The background of the tragedy is placed in the city of Rouen where the Maid of Orleans met her death at the hands of her persecutors. Four acts tell the story and at the end a superb scene is created as the clergy and the royalty who decreed her death watch her last moments at the stake through the window of the house adjoining the square while a gust of wind sends the smoke from the blazing fagots into their faces.

Miss Anglin's interpretation was poised and dignified throughout. Only at the end did she betray any outward signs of emotional stress and then she rose to it in a manner that was thrilling and convincing.

BIG FILM EARNINGS REPORTED

The annual report of the Famous Players-Lasky corporation shows that the earnings for 1920 were almost seven times the dividend requirements on the outstanding preferred 8 per cent. stock. This leaves \$21.70 per share available for the common stock. The net tangible assets for the year aggregated \$253 per share of preferred stock outstanding, not including good will; the current assets equalling \$124 per share. In explaining its inventories, the corporation states that the pictures are depreciated on the books, and at the end of three months are valued at 50 per cent. of their original cost, and at the end of two years are carried as being worth \$1. The corporation has an interest, in whole or in part, in 147 companies including the production, distributing and exhibiting end of the business. It employs

MOVING DAY IN ORPHEUM OFFICE

Spring moving had its inning in the Palace Orpheum Circuit offices in the Palace Building last week. Hal Conway is now flashing a smile and disseminating publicity from the office formerly occupied by the Board of Directors, who will hereafter convene in B. B. Kahane's office. Or Mahon, chief auditor and secretary, is now occupying the office where the publicity ferrets formerly held sway.

EDDIE CLARK RETURNING

Eddie Clark, who has been absent from vaudeville for the past five years, returns next week with a new act which he will present at Keith's Jersey City Theatre.

"EVERYMAN" ON INTERSTATE

Billie Shaw's act, known as Harry Puck and Company, in "Everyman," opened on Monday for a ten week tour of the Interstate time.

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VAUDEVILLE BILLS

(Continued from Page 31)

Half)—Sinclair & Gray—Freddie, Silvers & Fuller—Edmondson & Pechin—Halley & Noble—Valda & Co.—Herman Lieb & Co.—Tappan & Powers—Kee Tom 4—Robert Henry Hodge & Co.—Barnes & Lorraine—Sig, Franz & Co.

Victoria (First Half)—Bollinger & Reynolds—Grey & Muriel—Telephone Tangle—Joe Whitehead—Vaida & Co. (Last Half)—Pasquale & Powers—Kee Tom 4—Robert Henry Hodge & Co.—Lincoln Sq. (First Half)—Esther Trio—Steve Fred—Edmondson & Pechin—Cooper & Lane—Timely Revue. (Last Half)—Helen Jackley—Cedric Lindsay & Co.—Telephone Tangle—Bobby Henshaw & Co.—Dawson, Lanigan & Covert.

Greeley Sq. (First Half)—Helen Jackley—Mellor & Brown—Leonard & Porray—Leigh, Delacey & Co.—Bobby Henshaw & Co.—Fortune Queen. (Last Half)—Grey & Muriel—Amoros & Jeanette—Cabaret DeLuxe—Tillyou & Rogers—Early & Early.

Delaney St. (First Half)—Eddie Montrose—Pasquale & Powers—Celia Weston & Co.—Sallie & Robies—Oliva & Seals. (Last Half)—The Ovando—McConnell & West—Melody Trio—Zelaya—Oliva & Seals.

National (First Half)—"Catland"—Rose Valyda—Herman Lieb & Co.—Mills & Smith—Jones Family. (Last Half)—Peters & Le Buff—Cedric Lindsay & Co.—Four Musketeers—Amoros & Jeanette. (Last Half)—Rose & Dell—Grace Leonard & Co.—Wardell & Doncourt—Harry West & Chums—Keno, Keyes & Melrose.

Boulevard (First Half)—Wright & Wilson—Ryan & Weber—Walter Kuffman—"Money Is Money." (Last Half)—Esther Trio—Leonard & Porray—"A Modern Diana"—Joe Whitehead—"Toy Shop."

Ave. B (First Half)—Flying Russells—McConnell & West—Laurie Ordway & Co.—Lee Beggs & Co.—Murray Livingston—Musical Buds. (Last Half)—Dixie Four—Jones Family—Salle & Robles—Casting Lloyds.

BROOKLYN, N. Y.

Metropolitan (First Half)—Rose & Dell—Coffman & Carroll—"A Modern Diana"—Harry West & Chums—Cabaret De Luxe. (Last Half)—Manon & Co.—Arthur Devoy & Co.—Cecilia Weston & Co.—Society Symphony.

Fulton (First Half)—Collins & Dunbar—Freddie, Silvers & Fuller—"In Wrong"—Tappan & Armstrong—Casting Lloyds. (Last Half)—Eddie Montrose—Coffman & Carroll—Rolls & Royce—"Money Is Money."

Palace (First Half)—Laing & Green—Fisher & Lloyd—Artie Mehlinger. (Last Half)—Robinson, McCabe Trio—Artie Mehlinger—"Catland."

Warwick (First Half)—Robinson, McCabe Trio—Tom Gordon. (Last Half)—Ryan & Weber—Lee Beggs & Co.—Laurie Ordway & Co.—Flying Russells.

BALTIMORE

The Perretos—Merle Hartwell & Co.—Will & Mary Rogers—Callahan & Bliss—Skelly & Helt Revue.

"WITHOUT THE WALLS" SEEN

ALBANY, March 28.—"Without The Walls," a drama of the City of Jerusalem in the year 33 A. D., by Katrina Trask Peabody, was presented in this city on Easter Sunday afternoon at the Harmanus Bleeker Hall. The audience was comprised of over 3,000 people and many more were turned away for lack of room. A feature of the performance was the joining of the audience in the singing of the carols and anthems between the acts. The play was presented by the Community Players and it is the first time that this complete work has been performed on any stage.

THE BOLTONS GOING ABROAD

Mme. Namara, wife of Guy Bolton, the playwright, will sail for Europe May 4 in company with her husband. They will be abroad for two months, during which period Mr. Bolton will arrange for the production in London of "The Night Cap," "Jack and Jill" and "Sally." Mme. Namara will join Mary Garden at Monte Carlo for the purpose of studying the title role of "Louise," in which she will appear next season with the Chicago Opera Company.

BEN-AMI HELD OVER

Jacob Ben-Ami, who is appearing in Boston with "Samson and Delilah" this week, having been held over a week, will play a tour of the "subway" circuit, lasting eight weeks, after which the piece will close for the summer, reopening next season at a New York house.

HARRIS SHOW CLOSING IN MAY

Sam H. Harris' production, "Little Old New York," will close its metropolitan run some time in May, and will, after a summer vacation, reopen intact for a tour of the principal cities, including Boston, Chicago and Philadelphia.

BOSTON (First Half)—Siegel & Irving—Braxton & Hawkins—Le Vey & Weist—Connors & Boyne—Geo. Randall & Co.—Kinkaid Killies. (Last Half)—Aerial Macks—McDermott & Vincent—Evans & Sidney—Fisher & Hurst—Bart Doyle—"Around the Clock."

FALL RIVER (First Half)—Aerial Macks—McDermott & Vincent—Fisher & Hurst—Bart Doyle—"Around the Clock." (Last Half)—Siegel & Irving—Braxton & Hawkins—Connors & Boyne—Geo. Randall & Co.—Kinkaid Killies.

HAMILTON (First Half)—Franklyn Bros.—Jean Germaine & Sister—Delmore & Moore—Geo. Gifford—Glasgow Maids. (Last Half)—Six Tip Tops—Callan & Kenyon—Jean Gordon Players—Hawthorne & Cooke—Kaisha & Co.

HOLYOKE (First Half)—The Parsleys—Moher & Eldridge—Robert Henry Hodge & Co.—Zelaya, Keno, Keyes & Melrose. (Last Half)—Work & Mack—Rose Valyda—"In Wrong"—Mills & Smith—"Fortune Queen."

LONDON (First Half)—Makarenko Duo—Lyle & Emerson—Clothes, Clothes & Clothes. (Last Half)—Johnny Clark & Co.—Barlow, Banks & Gay.

MONTRÉAL (First Half)—Franklyn Bros.—Jean Germaine & Sister—Delmore & Moore—Geo. Gifford—Glasgow Maids. (Last Half)—Six Tip Tops—Callan & Kenyon—Jean Gordon Players—Hawthorne & Cooke—Kaisha & Co.

OTTAWA (First Half)—The Parsleys—Moher & Eldridge—Robert Henry Hodge & Co.—Zelaya, Keno, Keyes & Melrose. (Last Half)—Work & Mack—Rose Valyda—"In Wrong"—Mills & Smith—"Fortune Queen."

PROVIDENCE (First Half)—Laines & Tollman—"Little Big Girl"—Evans & Sidney—"Nobody Home"—Mulcahy & Buckley—3 Lees. (Last Half)—Hanlon & Clifton—Gene & Catherine King—Le Vey & Weist—Van & Carr—Avery, Ward & Wilson—Dancers Supreme.

SPRINGFIELD (First Half)—Hanlon & Clifton—Gene & Catherine King—Van & Carrie Avery—Ward & Wilson—Dancers Supreme. (Last Half)—Laines & Tollman—"Little Big Girl"—"Nobody Home"—Mulcahy & Buckley—3 Lees.

TORONTO (First Half)—Hanlon & Clifton—Gene & Catherine King—Van & Carrie Avery—Ward & Wilson—Dancers Supreme. (Last Half)—Laines & Tollman—"Little Big Girl"—"Nobody Home"—Mulcahy & Buckley—3 Lees.

WASHINGTON (First Half)—Six Tip Tops—Pesci Duo—Callan & Kenyon—Jean Gordon Players—Hawthorne & Cooke—Kaisha & Co. (Last Half)—Franklyn Bros.—Jean Germaine & Sister—La Pan & Mack—Delmore & Moore—Geo. Gifford—Glasgow Maids.

SKATING MACKS—JACK REDDY—MAE & HILL—FRANK SABINI & CO.—MELODY FESTIVAL.

WINDSOR, CAN. (First Half)—Johnny Clark & Co.—Barlow—Banks & Gay—La Coste & Bonawe. (Last Half)—Makarenko Duo—Lyle & Emerson—"Clothes, Clothes & Clothes."

CHARLES HADDON CHAMBERS, noted playwright, author and journalist, died in London Monday. He was the author of many successful plays, one of the best known of which is "Captain Swift." Mr. Chambers was born sixty-one years ago in Sydney, N. S. W., was educated in Australia, and after various experiences finally arrived in England where he became a journalist and subsequently a short story writer and dramatic author.

H. F. KEENE, popularly known as "Pop" died at his home in Chicago last Thursday. Mr. Keene was a Civil War veteran. As manager of Keene's Company of Players he gained wide repute in the theatrical field. He was 91 years old at his death and is survived by two sons and two daughters.

O. K. SATO, the well known juggler, who in private life was known as Frederick L. Steinbrucker, died suddenly from heart disease, at his home in Irvington, New Jersey, on Wednesday.

Sato made his first appearance as a clown juggler at Coney Island and for twenty-five years toured this country and Europe but gave up stage work and previous to his death was interested in real estate.

In 1896, on his first European tour, he met Marguerite Wartenburg whom he married while she was playing with Sandow's Trocadero.

Sato's widow survives him and also a brother, Louis, who is City Commissioner of Atlantic City.

GEORGE B. HOWARD, pioneer theatrical manager, died suddenly March 17, at Vancouver, B. C. For the last four years he had been a member of a stock company. Previously he had headed his own stock companies and played continuously in the coast cities.

LETTER LIST

GENTLEMEN	Ruffin, Gordon	Ferguson, Adele
Adams, John	Ray, H. E.	Freeman, Mrs. M.
Argus, Joe	Reiff, Sig	Garrison, Ruth
Austin, Walter	Russell, Joe	Gordon, Shirley
Bennett, Sid	Rayne, Al	Gandy, Dorothy
Ballot, Henry	Silk, Frank X.	Greenwald, Doris
Boris, Will	Schaefer, Max	Brosseau, Mrs. F.
Bertrand, Frank	Vincent, Bros.	A.
Barnes, Roger	Vernon, Walter	Heddy, Toots
Colton & Darrar	Wray, Ernest	Kohler, Emma
Coons, Chas. A.	White, Bolla B.	Laurie, Mildred
DeHaven, A. Milo	Williamson, Frank	La Ford, Bobbie
Diderichsen, Geo.	Zobedia, Fred	Lavier, Pearl
Dillon, Jack	Dillon, Jack	Melvin, Babe
Fielding, Harry	Bailey, Mrs. Ed.	Myers, Ann
Frodin, P.	win	Moore, Maria
Gardner, Andy	Burns, Frances	Turner, Helen
Gibson, Jack	Bijou, Gladys	Nease, Margaret
Hendrix, B.	Brown, Mary	Pender, Mrs. Martha
Kolb, J. W.	Bennette, Beatrice	Bechen, Helen
Knight, Otis	Crawford, Betty	Roberts, E.
Lytton, Louis	Cunningham, G.	Reeves, Pearl
McBride, Harry	Gumata	Roosa, Paul
Mokelle, Edward	Chapman, Larretta	Swanson, Jackie
McReynolds, Leon	Carrington, A. M.	Travers, June
Marco, James	Chase, Laura	Taylor, Jeanette
Mansfield, Frank	D'Armand, Isabelle	Wamborn, Mrs. E.
Oak, Alf	Feather, Mr. & Mrs.	
Pender, Mr. & Mrs.	Emmett, Mrs. Eva	
Reed, Edmund	Emmett, Mrs. Eva	

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1557—Geo. F. Silver—Act
1558—G. W. Schember—Song
1559—Rich and Cannon—Comedy Act
1560—S. E. Cox—Song poem
1561—Haley and Haley—Act
1562—Gene Quirk—Song poem
1563—Gene Quirk—Scenario
1564—A. Cunningham—Act
1565—Carl Niesse—Act
1566—Ralph L. Hawkins—Vaudeville Act
1567—Walter Windsor—Name of Show

1568—Scott Moore—Act
1569—Bourk & Blue—Specialty
1570—Wm. Rosenberg—Song lyric
1571—Harry C. Harris—Name
1572—Percy Hafner—Material
1573—R. G. Hori—Act
1574—Valdo, Meers & Valdo
1575—Chester J. Lynch—Song poem
1576—Harvey Cafone—Song lyric
1577—Harvey King—Title
1578—Alice Williams Chaplin—Play

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